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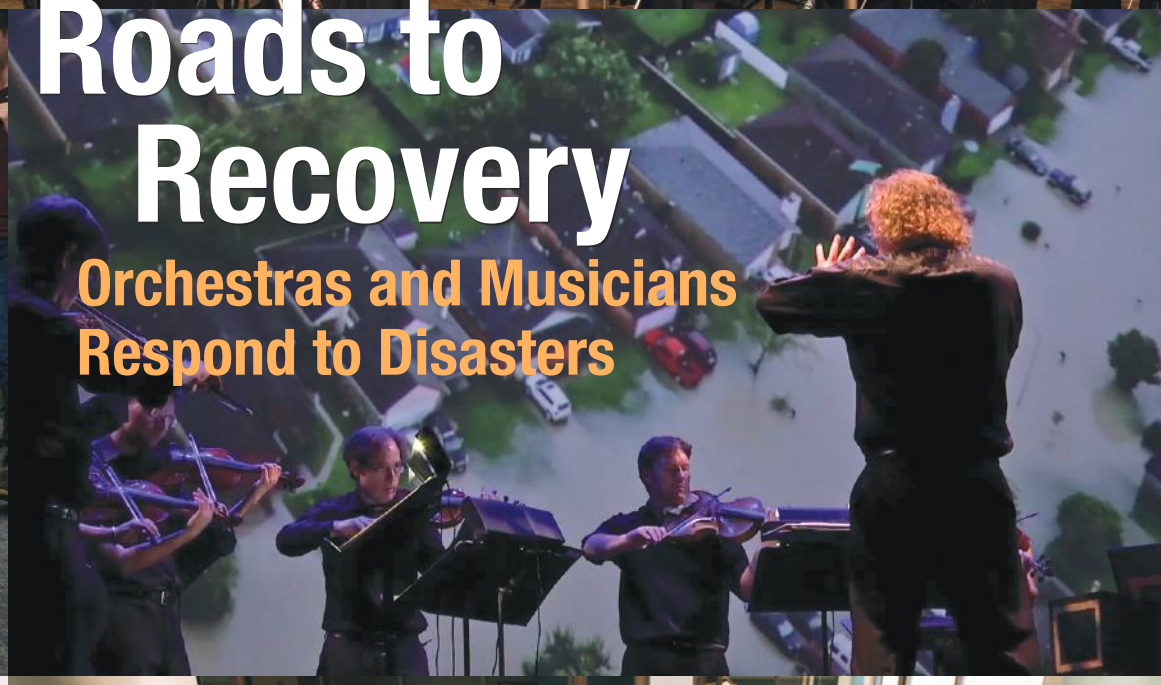
THE MAGAZINE OF THE LEAGUE OF AMERICAN ORCHESTRAS

Roads to Recovery

Orchestras and Musicians Respond to Disasters



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Natural disasters hit hard and fast this fall, as hurricanes and wildfires hammered California, Texas, Florida, and Puerto Rico. Orchestras were not spared: flooded concert halls, damaged musical instruments, destroyed homes, and evacuations exacted emotional and financial tolls on musicians, staff, and boards. Yet, even as orchestras struggled to recover, the music went on. Musicians from the Houston Symphony, in one of the worst-hit towns, brought the consolation of music to fellow-Houstonians living in shelters. More than that, orchestras stepped forward to help rebuild their communities. In fire-ravaged Sonoma County, California, the Santa Rosa Symphony gave a concert benefitting local recovery efforts. Orchestras, conservatories, and musicians in cities far from the affected areas raised money for disaster relief. The cover story in this issue looks at how orchestras responded to recent disasters—and how they can prepare for future emergencies.

Headlines about sexual harassment also hit hard and fast this fall, as accusations of sexual harassment were made in the fields of entertainment, manufacturing, journalism, and government. The classical music field was not exempt, and in early December conductor James Levine was accused by four men of sexual abuse. Not long after, conductor Charles Dutoit was accused by several women of sexual predation. Orchestras and musical organizations quickly denounced sexual misconduct and severed their relationships with the conductors. The League of American Orchestras stated that there should be no tolerance of harassment of any kind, and shared resources for harassment prevention and response in the orchestral workplace. A time of reckoning is here, and though the revelations are shocking and the pain of the victims of prime concern, getting these things out in the open means that change must come.

Robert Sandla

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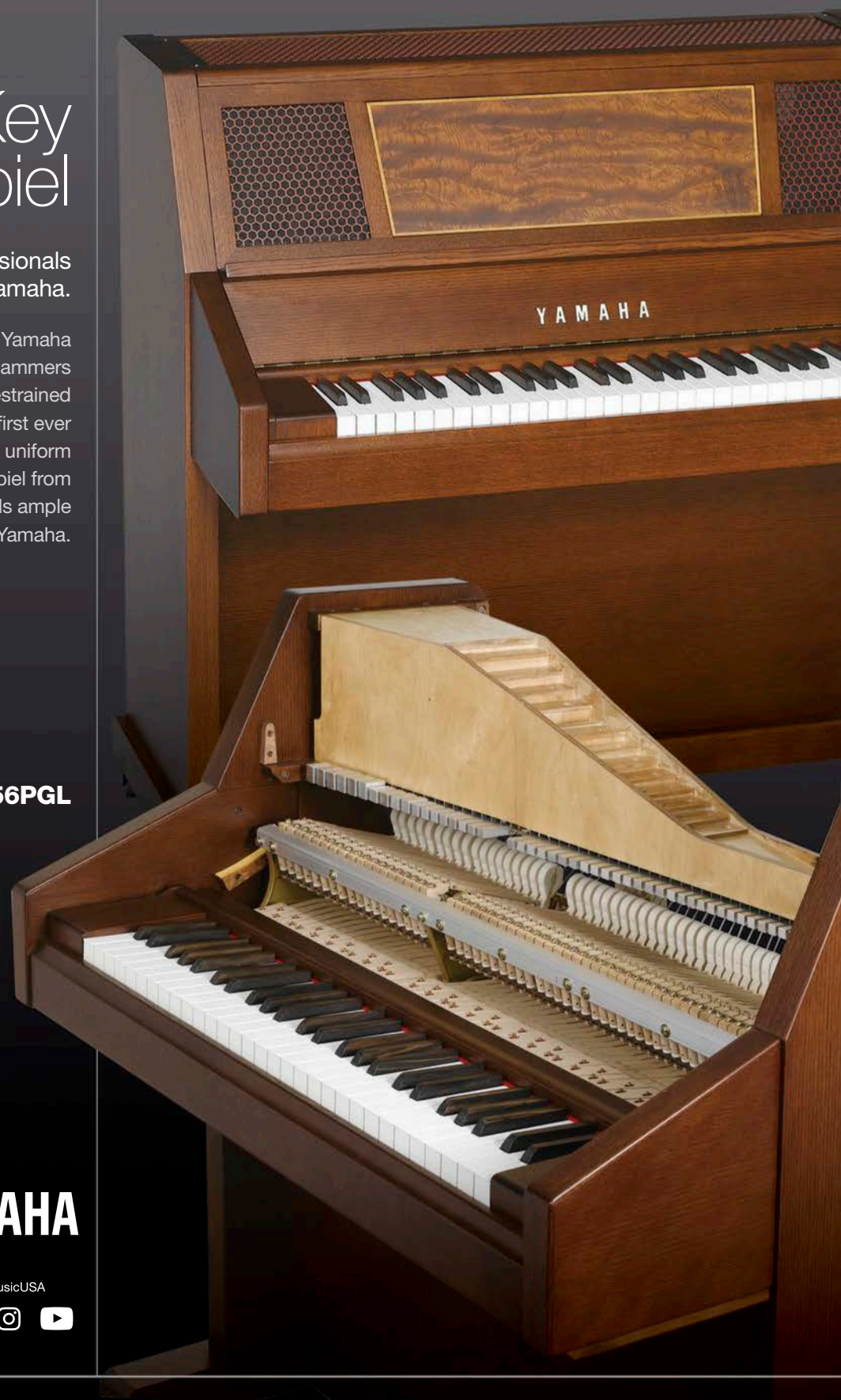

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Pictured (clockwise from top): Music Director Andrey Boreyko leads Florida's Naples Philharmonic in a free concert after Hurricane Irma. Houston's Mercury ensemble, led by Artistic Director Antoine Plante, gives a free concert after Hurricane Harvey (photo by Runaway Productions). Members of the Houston Symphony at a shelter for displaced Houstonians after Hurricane Harvey. Kyle Victor, a cellist in the Houston Youth Symphony, who lost his instrument in flooding from Hurricane Harvey. Pensacola Symphony Orchestra bassoonist Abigail Walker performs for Hurricane Irma evacuees (photo by Gregg Pachkowski. See page 30 for feature story.

Text marked like this indicates a link to websites and online resources.

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#MeToo and the Classical Music World

On December 3, the *New York Times* reported that the Metropolitan Opera had suspended James Levine, its former longtime music director, and launched an investigation into allegations of sexual abuse. The announcement followed accusations from four men that Levine had abused them decades ago. Levine has denied the allegations. After the news broke, the Ravinia Festival—where Levine was previously music director for the Chicago Symphony Orchestra's summer residencies and was about to begin a five-year term as conductor laureate—severed its ties with the conductor. The Boston Symphony Orchestra, where Levine was music director from 2004 to 2011, stated that it had received no reports of misconduct and that it would not employ the conductor in the future. In the *Cleveland Plain Dealer*, the Cleveland Institute of Music—where Levine worked in the 1960s and '70s—stated that "faculty and staff are instructed in both the spirit and letter of our long-standing policies and complaint procedures regarding sexual harassment and misconduct." Levine will not face criminal charges in Illinois regarding one claim of sexual misconduct in Lake Forest in 1986 and 1987 because at the time the statutory age of consent in Illinois was 16—the age of the accuser.

The revelations indicated that the classical music community is not immune from the same workplace concerns about sexual misconduct that dominated headlines in 2017 in politics and entertainment. At press time, developing stories had surfaced about sexual misconduct by conductor Charles Dutoit and by faculty members at the Boston Conservatory of Music, University of California at Davis, and Boston's Berklee College of Music. As arts organizations reevaluate their policies regarding sexual misconduct, they are looking at ways to prevent incidents, including improving the vetting process when hiring staff and revising procedures to respond to incidents when they occur. The Boston Symphony Orchestra has stated that it is "committed to a zero-tolerance policy towards anyone who exhibits inappropriate behavior in the workplace" and that such behavior will "not be tolerated." The orchestra added, "The classical music industry must seriously reflect on this moment and determine ways to ensure sexual misconduct has no place in our industry."

The League of American Orchestras is deeply disturbed by the allegations of sexual harassment across various industries, including the classical music world. There should be no tolerance for harassment of any kind. The League encourages its members to collaborate with musicians and all key constituents to promote healthy workplaces. To that end, the League has posted resources for harassment prevention and response in the orchestral workplace at americanorchestras.org/shprevention. There you will find information and links to evidence-based methods for preventing harassment, practices from the Society for Human Resources Management, and a comprehensive set of guidelines from the U.S. Equal Employment Opportunity Commission.

The St. Louis Symphony Orchestra and Music Director David Robertson in Powell Hall, the orchestra's home since 1968.

Powell Hall at 50

The St. Louis Symphony Orchestra is celebrating 50 years at Powell Hall this month with multiple events. Built in 1925 as a vaudeville theater and movie house, the St. Louis Theatre was purchased by the St. Louis Symphony Society and repurposed into a concert hall, opening January 1968 as the orchestra's first permanent home. The hall was added to the National Register of Historic Places in 2001. A free open house on January 20 includes an overview of the St. Louis Theatre, Powell Hall, and Grand Center Arts District by historian Andrew Wanko; an instrument playground; and an open rehearsal of the St. Louis Symphony Youth Orchestra led by Music Director Gemma New. A free "Powell Hall at 50" exhibit opens at the St. Louis Public Library in January.

Betsy Manning/Temple University

The premiere of David Lang's *Symphony for a Broken Orchestra* at Philadelphia's 23rd Street Armory featured student and amateur musicians as well as professionals from the Curtis Institute of Music and Philadelphia Orchestra, conducted by Jayce Ogren.

Playing It Forward

Karl Seifert/courtesy of Symphony for a Broken Orchestra

At the premiere of David Lang's *Symphony for a Broken Orchestra* a broken violin became a percussion instrument.

The discovery of more than a thousand broken, unplayable musical instruments owned by the School District of Philadelphia was the catalyst for the premiere in December of a new symphonic work by David Lang—with professional and amateur musicians playing hundreds of those very instruments. Lang's 40-minute *Symphony for a Broken Orchestra* at Philadelphia's vast 23rd Street Armory featured musicians from Philadelphia's public schools, the Curtis Institute of Music, Philadelphia Orchestra, Temple University's Boyer College of Music and Dance, and elsewhere in the metro area, conducted by Jayce Ogren. Lang said the idea for the piece came after Robert Blackson, who runs the contemporary art gallery at Temple University, "told me that he had somehow—miraculously—gotten access to all the broken instruments in the Philadelphia public school system, and asked if I had any interest in writing something for them. I did! I am only a musician because there were robust music programs in the public schools that I attended as a child." *Symphony for a Broken Orchestra* was warmly received, but perhaps the best part is that broken instruments can be "adopted," using donated funds that will allow Temple Contemporary, in collaboration with instrument repair professionals, to mend fixable instruments and return them to public schools.

Kim Noltemy, Dallas Symphony's New Chief

Kim Noltemy is the new president and chief executive officer of the Dallas Symphony Orchestra, effective January 22, 2018. Noltemy has been the chief operating and communications officer for the Boston Symphony Orchestra, Boston Pops, and Tanglewood since 2015. She started her tenure at the BSO in 1996 as director of sales and marketing and was promoted to chief marketing officer in 2007. At the BSO she has overseen more than $46 million in ticket sales and other earned revenue plus a corporate sponsorship program of $6 million annually. She also raised funds for numerous other BSO projects. Noltemy was the strategist behind the BSO's new-media efforts, including the orchestra's digital download service, podcasts, and website. She has executive-produced television shows including two seasons of *New Tanglewood Tales* and three Boston Pops programs. Michelle Miller Burns, who has served as the Dallas Symphony's interim president and CEO since June 2017, will continue as executive vice president for institutional advancement and chief operating officer.

Michael Blanchard

Kim Noltemy

MUSICAL CHAIRS

DAVID CHARLES ABELL has been named principal guest conductor of the Philly Pops.

The Philadelphia Orchestra has appointed **MICHAEL ALBAUGH** director of collaborative learning.

The San Diego Symphony has named **MARIA CECILIA ARAUJO** vice president of education and community engagement, and **CLEMENT SO** as director of artistic planning.

The Buffalo Philharmonic Orchestra has added an additional title for **JENNIFER BARBEE**, currently director of development. She will also serve in the new position of associate director.

SUSAN BEAUDRY has been named executive director of the Springfield (Mass.) Symphony Orchestra.

Boyer

CELESTE GOLDEN BOYER is the Cincinnati Chamber Orchestra's new concertmaster. She will retain her post as second associate concertmaster of the St. Louis Symphony Orchestra.

Early Music America, a nonprofit service organization for the field of historical performance in North America, has appointed **KARIN BROOKES** executive director.

The West Michigan Symphony has named **ANDY BUELOW** executive director.

STUART CHAFETZ has been appointed principal conductor of the Columbus Symphony in Ohio.

DAVID CHAMBERS has been appointed vice president for development at the Chicago Symphony Orchestra.

North Carolina's Charlotte Symphony has named **JOHN CLAPP** general manager.

Whitfield

The Cleveland Institute of Music has named **DAN COLEMAN** director of development. **LISA WHITFIELD** is the school's talent development officer, a new position supporting diversity and inclusion initiatives.

Crane

ADAM CRANE has been named the New York Philharmonic's vice president of external affairs, a newly created post. **SUSAN MADDEN** is the orchestra's new vice president for development.

DENNIS RUSSELL DAVIES has been named artistic director and principal conductor of the Brno Philharmonic Orchestra in the Czech Republic, effective in 2018-19.

JENNIFER DRAKE, a member of the viola section of the Boise Philharmonic, has been named interim music director of the Boise Philharmonic Youth Orchestra for the 2017-18 season.

The Chelsea Symphony, based in New York City, has added **NELL FLANDERS** to its conducting staff.

The Philadelphia Orchestra has appointed **RYAN FLEUR** and **MATTHEW LODEN** interim co-presidents. Allison B. Vulgamore stepped down as president and CEO in December. Loden is the orchestra's executive vice president for institutional advancement, and Fleur is executive vice president for orchestra advancement.

Pennsylvania's Reading Symphony Orchestra has hired **DAVID GROSS** as executive director.

Remembering Helen DeVos (1927-2017)

The orchestra world lost one of its most generous and dedicated supporters this fall. Helen DeVos died on October 18 in Ada Township, Michigan, just outside her hometown of Grand Rapids. She was 90. DeVos, wife of Amway co-founder Rich DeVos, had a lifelong love of music from the time she began playing piano as a child. She channeled that passion into philanthropy, which in addition to music included programs for children and Christian education. She served on the board of the Grand Rapids Symphony for many years, and was a longtime supporter of the League of American Orchestras. In addition to her husband, DeVos is survived by four children, including son Dick, who is married to Betsy DeVos, the U.S. Secretary of Education.

Philanthropist Helen DeVos

Helen DeVos joined the Grand Rapids Symphony's board of directors in 1971, and in 1974 she and her husband established the orchestra's DeVos Quartet, allowing the orchestra to hire its first full-time musicians. In 2012 she and her husband launched the orchestra's $40 million endowment campaign with a $20 million gift. DeVos Performance Hall is one of many Grand Rapids institutions named after the couple.

DeVos served on the board of the League of American Orchestras from 1982 to 1992, and was an honorary board member at the time of her death. For her service to the orchestra field, she was awarded the League's Gold Baton Award in 2012. "Helen was the rare kind of donor who really understood the importance of a healthy sector," says League President and CEO Jesse Rosen. "She not only was instrumental in the growth and sustenance of the Grand Rapids Symphony, she believed in the League, and wanted us to have substantial, significant annual support for general operations. She had a deep commitment to all orchestras, with a particular interest in smaller-budget orchestras."

Catherine French, who was the League's president and CEO from 1980 to 1996, says, "I remember Helen DeVos fondly as an active member of the League Board and Executive Committee, as chairman of the Nominating Committee, and as a major donor who made possible much of the League's work. Her grace and elegance in inviting new members to join the board were also reflected in the way she thanked those whose board service was coming to an end. I will always be grateful for her extraordinary generosity to the League and to the field."

Factory Made

This October, a former machine shop in Johnstown, Pennsylvania provided an unusual site for a free concert (below) by the Johnstown Symphony Orchestra. Inside the long-closed 40,000-square-foot Cambria Iron Lower Works building, Music Director James Blachly led the concert before a standing-room-only crowd that included former steelworkers and their families as invited guests. The program included Copland's *Fanfare for the Common Man*, Schubert's *Unfinished* Symphony—"representing that Johnstown's greatness is unfinished," Blachly noted—and Barber's *Knoxville: Summer of 1915*.

Selections from Bernstein's *On the Waterfront* were performed as the film was projected on the walls of the steel mill. Also shown during the Bernstein was additional footage, commissioned by Johnstown Area Heritage Association, shot in Johnstown two weeks before the steel mills closed in 1992. Blachly and Executive Director Michael Walther felt the mammoth machine shop offered the exact combination of acoustics, aesthetics, and historical significance they had been hoping to find.

Sacramento Philharmonic and Opera / Facebook photo

Music Stop

This fall, a bus shelter in downtown Sacramento became "The World's Smallest Concert Hall" for an initiative by the Sacramento Philharmonic and Opera. Launched on October 13 with a short concert performed by members of the Sacramento Philharmonic (above) and continuing through the end of November, the music hall/bus stop raised awareness of the regional arts scene. The shelter—directly across from the Sac Phil's performance venue—was wrapped with images and information about upcoming Sacramento Philharmonic and Opera performances. Speakers played music by composers featured in the 2017-18 season, including Brahms, Mozart, Rossini and Tchaikovsky. Matthew Buckman, the Sacramento Philharmonic and Opera's general manager, said, "It's an opportunity for us to display a little bit of what we do in front of our home."

League Names Jessica Schmidt as Diversity Advisor

The League has appointed Jessica Schmidt as diversity advisor. In this newly created position, Schmidt will lead and help the League in advancing its diversity, equity, and inclusion (DEI) strategy and programming. She will design the League's annual Diversity Forum, manage its DEI task forces, staff the board diversity committee, and help the League develop a long-term plan for its DEI work. From 2012 to 2017, she was director of education and community engagement at the Boston Symphony Orchestra, and was previously senior director of community programs at the Pittsburgh Symphony and education coordinator at the Dallas Symphony. She helped to create the League's Diversity Work Group and facilitated the League's Education and Community Engagement Mentoring Circle.

Nadia Boulanger, Center Stage

Composer/pedagogue Nadia Boulanger, subject of Mina Fisher's new play, *Nadia*

Did nearly every influential classical musician in the early twentieth century study piano or composition in Paris with Nadia Boulanger? Aaron Copland, Leonard Bernstein, Elliott Carter, Philip Glass, and Astor Piazzolla are just a few the students of the polymath, who was also an accomplished conductor, organist, lecturer, and music critic. Boulanger had lasting influence on a whole generation of musicians, yet cellist Mina Fisher, a member of the Minnesota Orchestra from 1979 until her retirement in 2012, thought a wider public ought to know about her, so she wrote *Nadia*. The play debuted at Minneapolis's MacPhail Center in September, with actress-singer Christina Baldwin in the title role. Steven Epp directed, and the play featured Fisher's own Bakken Trio—Fisher plus violinist Stephanie Arado and cellist Pitnarry Shin—performing "music that energized Nadia—music of her mentor Fauré, of her sister Lilli, of 'the teacher of us all, Bach,' and what Nadia called her own 'worthless songs.'" During her research, Fisher spoke to several Boulanger students, including former Minnesota Orchestra Music Director Stanislaw Skrowaczewski.

O(maha) Fortuna

Above: A mass rehearsal for the Omaha Symphony's performance of Orff's *Carmina Burana*, with high-school students, soloists, and orchestra musicians at the Holland Center for the Performing Arts. Students wore custom *Carmina Burana* T-shirts in their school's colors.

On November 12, after months of preparation with choral directors, diction coaches, and voice teachers, nearly 500 students gathered to become the chorus in the Omaha Symphony's performance of Orff's *Carmina Burana*. The performance was the culmination of the orchestra's annual Choral Collaborative program with select high school vocal programs. At the performance, led by Principal Pops Conductor Ernest Richardson and featuring professional soloists, the Holland Performing Arts Center overflowed with singers, musicians, and the exuberant sounds of young voices.

Carnegie Hall and the '60s

On September 24, 1965, Carnegie Hall was the site of a massive Sing In for Peace that included 60 musicians, including Joan Baez, Pete Seeger, and the Fugs. Now Carnegie Hall—an arts organization primarily associated with classical music—is delving into those years with a citywide January-to-March festival entitled "The '60s: The Years that Changed America." One of the names to emerge from that era is composer Philip Glass, who is co-curating the festival with historian Robert A. Caro, author of biographies of President Lyndon B. Johnson and New York City urban planner Robert Moses. In addition to concerts, lectures, discussions, screenings, and art exhibits, the festival will feature the Friction Quartet performing George Crumb's *Black Angels* on a program entitled "The Vietnam War: At Home and Abroad." The Kronos Quartet pays homage to Jimi Hendrix, Janis Joplin, and other iconic voices of the era on a program that will include commissioned world premieres by Zachary J. Watkins (*Peace Be Till*) and Stacy Garrop (*Glorious Mahalia*). Events take place at Carnegie Hall and everywhere from the National Black Theatre to the New-York Historical Society, and topics range from the Civil Rights movement to free jazz, psychedelia, and the Voting Rights Act.

MUSICAL CHAIRS

The Stamford (Conn.) Symphony has named **RUSSELL JONES** executive director.

Cape Arts and Entertainment, the parent organization of the Cape Symphony and Conservatory in Massachusetts, has appointed **JONATHAN KALEDIN** president and CEO.

The Toronto Symphony Orchestra has appointed **EARL LEE** artistic director of the Toronto Symphony Youth Orchestra.

Más-Arocas

Ohio's Mansfield Symphony Orchestra has named **OCTAVIO MÁS-AROCAS** music director. Más-Arocas is also the new director of orchestras at Ithaca College in New York.

Indiana's Evansville Philharmonic has appointed **BRIAN ONDERDONK** director of education and community programs.

IAN PASSMORE has been named assistant conductor of the Omaha Symphony.

Ohio's Columbus Symphony Orchestra has appointed **DENISE REHG** to the newly created position of executive director.

ROBERT SULLIVAN has been named the Cincinnati Symphony Orchestra's principal trumpet, effective July 2018. The orchestra's new principal clarinetist is **RALPH SKIANO**.

MICHAEL TILSON THOMAS will step down as music director of the San Francisco Symphony at the end of the 2019-20 season. That season will mark his 75th birthday and 25th year leading the orchestra.

Thors

The Pittsburgh Symphony Orchestra has appointed **LIZA PRIJATEL THORS** vice president of communications.

BRAMWELL TOVEY has been named director of orchestral activities at the Boston University School of Music, and principal conductor of the U.K.'s BBC Concert Orchestra. He ends his tenure as music director of Canada's Vancouver Symphony Orchestra in 2018, when he will become music director emeritus.

Travers

The Indianapolis Chamber Orchestra has named **TARN TRAVERS** concertmaster.

Boosey & Hawkes, the classical music publishing company, has appointed **JUDE VACLAVIK** director of promotion in its New York office.

The Irving S. Gilmore International Keyboard Festival and Awards, based in Kalamazoo, Michigan, has named **PIERRE VAN DER WESTHUIZEN** director.

ROGER WIGHT is the new vice president and general manager of Florida's Jacksonville Symphony.

Wight

Citizen Kuan

Hartford Symphony Orchestra Music Director and new U.S. citizen Carolyn Kuan

Carolyn Kuan, a native of Taiwan who came to the United States at age 14, has lived here for decades, but this fall she took the major step of becoming a U.S. citizen. On October 7, the Hartford Symphony Orchestra hosted a citizenship ceremony for Kuan, its music director, and ten other Connecticut residents, just before one of its season-opening concerts of Beethoven's "Eroica" Symphony at The Bushnell in Hartford. Free concert tickets were offered to the new citizens' family members. "We are honored to be a part of this important moment in the lives of our newest citizens, including our beloved Music Director, Carolyn Kuan," said Hartford Symphony Orchestra Executive Director Steve Collins.

Ruth Sovronsky

Hartford Symphony Orchestra Music Director Carolyn Kuan (far right) takes the oath of U.S. citizenship, along with ten other Connecticut residents, on the Bushnell stage in Hartford, October 7, 2017.

Kuan noted that taking her oath onstage was "especially meaningful because the symphony has been such an important part of my life and this community," and credited Ruth Sovronsky, the HSO's development director, for coming up with the idea as a "natural extension of what we believe: music, as the universal language, truly does build a better community, welcoming all regardless of background, borders, skin shade, religion or economics."

Nelsons, Musical America's 2018 Artist of the Year

Musical America has named Andris Nelsons, music director of the Boston Symphony Orchestra, as its 2018 Artist of the Year. Nelsons—who will also become music director of the Leipzig Gewandhaus Orchestra in February 2018—received his award along with fellow honorees in December at Carnegie Hall in an event that also marked the publication of the 2018 *Musical America International Directory of the Performing Arts*. Also receiving 2018 awards were Mason Bates, Composer of the Year; violinist Augustin Hadelich, Instrumentalist of the Year; soprano Sondra Radvanovsky, Vocalist of the Year; and Young People's Chorus Founding Artistic Director Francisco J. Núñez, Educator of the Year.

Fadi Kheir

Boston Symphony Orchestra Music Director Andris Nelsons (far right) with *Musical America* Features Editor Sedgwick Clark, December 2017

Shape Music

For two years, Florida's Nu Deco Ensemble has been making a splash at Miami-area venues with mixed-genre programs that often feature new music, DJs, dancers, and visual artists. In October, Nu Deco co-founders Sam Hyken, a trumpeter, composer, and arranger, and conductor Jacomo Bairos headed to Vizcaya Museum and Gardens to participate in a one-off yoga event. For the occasion, Bairos conducted Nu Deco in a new piece composed by Hyken and Ricardo Romaneiro, designed to sync with breathing and movement during a class led by yoga instructor Jennifer Pansa.

Keith James

Jacomo Bairos, holding rain stick, is co-artistic director of south Florida's Nu Deco Ensemble. In October, he conducted a new piece designed to sync with the breathing and movements during a yoga class at Vizcaya Museum and Gardens.

It was a hit—yoga devotees snapped up tickets, wait lists were created, and the event sold out. Nu Deco's 2017-18 season, its third, also includes performances at the North Beach Bandshell, Arsht Center, New World Center, and a space called The Light Box that often features new music. Nu Deco's programs range from Stravinsky, Shostakovich, and Mason Bates to David Bowie, Daft Punk, Stevie Wonder, Depeche Mode, and Outkast. Both Hyken and Bairos hold degrees from Juilliard, and co-artistic director Bairos is also music director of the Amarillo Symphony in Texas.

Oregon Symphony

Actors and musicians shared the stage in the Oregon Symphony's world premiere of *Azaan*, a commissioned work combining Chris Rogerson's score and Dipika Guha's play about immigration.

Home Concerns

The Oregon Symphony in Portland is tackling some of today's most pressing issues with Sounds of Home, a three-part concert series exploring immigration, the environment, and homelessness. In November, Music Director Carlos Kalmar, whose parents fled Nazi Germany, led the world premiere of *Azaan*, a commissioned work examining immigration that combines a score by Chris Rogerson and a new theatrical work by playwright Dipika Guha. In January, a commissioned multimedia presentation by artist Matthew Haber evoked changing perceptions of the environment alongside a performance of Stravinsky's *Rite of Spring*. In May, a commissioned score by Gabriel Kahane exploring the theme of homelessness and featuring soprano Measha Brueggergosman, gets its world premiere. The focus on topical issues isn't only onstage: the orchestra is collaborating with local social-service agencies, community leaders, and other arts groups on free events, public discussions, and art-making projects. In addition, Oregon Symphony musicians, staff, and board members volunteer at social-service partners.

Mars Attacks!

Craig T. Mathew/Mathew Imaging

The Los Angeles Philharmonic's November 2017 premiere of Annie Gosfield's opera *The War of the Worlds* took place inside and outside of Disney Hall.

The infamous Orson Welles fake-news radio broadcast *The War of the Worlds* got a modern twist in November, when the Los Angeles Philharmonic premiered Annie Gosfield's new opera version, which moved the action from the 1930s East Coast to modern-day L.A. Christopher Rountree conducted the musicians of the Philharmonic's New Music Group, and the director was Yuval Sharon, the Philharmonic's artist-collaborator in residence. Yuval has also directed earlier immersive opera stagings in L.A. with his company The Industry, including *Invisible Cities* (2014) in Union Station and *Hopscotch* (2016), performed in cars driving around the city. The new *War of the Worlds*—a co-production of the Philharmonic, The Industry, and the public art organization NowArt LA—took place inside and outside Disney Hall, with actress Sigourney Weaver as emcee/narrator. Refurbished air-raid sirens played a crucial role, and audience members were asked to participate in the action. Soprano Hila Plitmann performed from inside Disney Hall, while others—mezzo-soprano Suzanna Guzmán and baritone Hadleigh Adams—sang from remote locations. Brave new world, indeed.

Denver's Women in Music Symposium

In October, Denver was the gathering place for a symposium meant to address what organizers called "the underrepresented role of women in the classical music industry." Over two days, the Denver Young Artists Orchestra hosted the Women in Music Symposium in partnership with the Colorado Symphony and the Lamont School of Music at the University of Denver. The symposium was held at the university and included masterclasses, recitals, panel discussions, and lectures about the evolving experience of women in music. At lecture-recitals, university faculty and composers including Hilary Tann and Jennifer Barker discussed their work. Said Kenney, "I didn't understand until I was in college that conducting and composition had been male-dominated throughout history. While there have been strides made in composition, members of major orchestras, and even their music directors, a closer look reveals there's still a long way to go. It's a process of education and it's wonderful the Young Artists Orchestra can contribute." The topic was certainly in the air in the second half of 2017, with the Bangor and Virginia symphony orchestras and Oregon's Chamber Music Northwest among those devoting programs to music by women composers and an increasing number of composition programs for young women.

In October, the Denver Young Artists Orchestra performed Hilary Tann's *The Open Field*, Shostakovich's Symphony No. 5, and Mozart's Horn Concerto No. 4, with Colorado Symphony horn player Carolyn Kunicki as soloist. DYAO Music Director Wes Kenney conducted.

Essential Learning Curve

Thirty-two arts professionals from across the country gathered in Los Angeles last July to take part in the League of American Orchestras' Essentials of Orchestra Management program. Participants in the intensive ten-day seminar learn from a faculty of field leaders as they explore the fundamentals of orchestra management as well as the changing nature of orchestras and the new values, roles, and practices that are emerging as orchestras evolve.

League of American Orchestras

Faculty members and participants in the League's 2017 Essentials of Orchestra Management seminar

Essentials participants are selected through a competitive process, and the 2017 participants came from orchestras and performing arts organizations nationwide; find the complete roster at https://americanorchestras.org/essentials_press. Since its inception in 2000, more than 400 professionals have participated in Essentials, including many who now hold key leadership positions in orchestras. Hosted by the University of Southern California (USC) Thornton School of Music, the seminar was presented in association with the USC Arts Leadership Program, the Association of California Symphony Orchestras, and the Los Angeles Philharmonic. Essentials of Orchestra Management is made possible by generous grants from The Andrew W. Mellon Foundation and the National Endowment for the Arts.

League of American Orchestras

Congratulations!

The League of American Orchestras is pleased to honor these member orchestras on the noteworthy anniversaries of their foundings:

100 years	The Cleveland Orchestra Lake Placid Sinfonietta Melrose Symphony Orchestra
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50 years	Bozeman Symphony Society The Florida Orchestra Los Angeles Chamber Orchestra Rogue Valley Symphony York Junior Symphony Orchestra
25 years	The Metropolitan Youth Orchestra of New York Orlando Philharmonic Orchestra Santa Cecilia Orchestra Wichita Falls Youth Symphony Orchestra
20 years	Stratus Chamber Orchestra
10 years	Chamber Orchestra of New York New Albany Symphony Orchestra Round Rock Symphony Symphony Nova Symphony of the Potomac

Are Orchestras Culturally Specific?

A recent article suggests that orchestras are culturally specific to white people. Are they? Four thought leaders discuss diversity, equity, and inclusion in orchestras and American society at large.

by Jesse Rosen

Chris Lee

Jesse Rosen, President and CEO, League of American Orchestras

The League has prioritized the issues of diversity, equity, and inclusion throughout its work in recent years and is committed to the ongoing process of learning what advancement across these important areas requires. While diversity, equity, and inclusion (DEI) are complex topics that require thoughtful consideration and strategic action, the concept of equity can be especially nuanced. It challenges us to fundamentally reconsider what it means for orchestras to play a constructive and responsive role in their communities—a role that acknowledges and responds to past and current inequities in the arts and in society. We intensified our engagement with some of the challenges around equity last year when we invited diversity and inclusion experts Justin Laing and Keryl McCord to speak with about a hundred orchestra CEOs, and we continued the discussions at our National Conference in Detroit. A recent post by Create Equity's Ian David Moss, "On the Cultural Specificity of Symphony Orchestras," raises some new and very provocative questions, presenting us with another opportunity to explore the place of orchestras in the equity discussion and in the wider arts ecology.

This fall, I asked four thought leaders—a conservatory dean, an orchestra executive director, an orchestra musician, and a public funder—to continue the important practice of discussion of these questions and to provoke further reflection and conversations throughout the field, with the understanding that DEI work is an ongoing practice. In the discussion were: Gary Ginstling, executive director, National Symphony Orchestra; Chris Jenkins, associate dean for academic support at Oberlin Conservatory; Alexander Laing, principal clarinet, Phoenix Symphony; Cecilia Olusola Tribble, community and organizational development coordinator, Metro Nashville Arts Commission.

JESSE ROSEN: I'm curious to explore this question of cultural specificity. It's a fascinating concept to be introduced in relationship to orchestras. We've heard it more frequently with other art forms and artists, and arts organizations that are based within communities of color. In the Create Equity piece it's being suggested that maybe orchestras themselves are culturally specific. Chris, I know you have thought a lot about orchestras through this lens, studied with some rigor and discipline as an academic. I would love for you to start us off with some of your reflections about cultural specificity, and then comment on how you think that may or may not apply to orchestras.

CHRIS JENKINS: I spent most of my summer working on an annotated bibliography for the American Society for Aesthetics, related to African American classical music and the aesthetics thereof. It occurred to me during the research of this project, and combining that with the experience that I have as an African American classical musician, that a lot of the aesthetics of performance in the concert hall and on stage by orchestras do not resonate with the cultural aesthetics of many communities of color.

Most of the repertoire programmed in the concert hall with a symphony orchestra is composed by white men who are not living. There have been efforts to diversify that repertoire, but these more diverse composers are kept in a box for special occasions: every orchestra is going to have an event for Black History Month or for Martin Luther King Day, but that doesn't signal true diversity. True diversity has to do with expanding the range of repertoire, thinking more carefully about programming works by composers of color all of the time.

I like to joke that as a classical musician I will not lose my union card for not

liking Monteverdi. That's acceptable today. Maybe that wasn't acceptable several hundred years ago, but now I can do that and still be accepted as a classical musician. I'm wondering what this field will look like if in 50 to 100 years a classical music fan can be someone who says that they like Julius Eastman and William Grant Still and David Baker, and they don't like Beethoven that much—but that's okay. What if that can be the paradigm of a classical music fan? That is what actual diversity looks like.

I just mentioned all black composers, and that in itself would not be diversity. But that's one way to think about opening up the repertoire and imagining what a totally different world could look like where black and brown people are sincerely attracted to classical music.

JESSE ROSEN: Gary, if orchestras and the repertoire were to be different in the way Chris described, how might that change what orchestras are and who is attracted to them?

GARY GINSTLING: Everything that an organization does sends a message; what you wear sends a message that is tied to a certain time and place and culture. When orchestras talk about diversity, one of the first things they point to is the fact that they do an MLK concert or a Black History Month concert. I always get uncomfortable with that because it feels like it's reinforcing the notion that you can do one thing, check a box, and move on.

There's nothing wrong with the fact that maybe 50 years from now there will be a classical music fan who likes the music of African American composers but not Beethoven. But that raises the question: why can't we imagine a world where there's a diverse audience who appreciates all music? Let's not label what music is based on the color of the skin of the composer, let's label it great music or not great music. How do we get to that place where a broader audience can appreciate the music that we play and have played for years, and music that we should be playing that we don't play? I know that's a question, not a statement, but it's one that I grapple with a lot.

CHRIS JENKINS: Gary, I get that, and I'm a person who loves Beethoven and Mozart and Brahms and all the things that we traditionally grow up learning and loving as classical musicians. I would never want to give those up. I hear this a lot when we talk about diversity in classical music—that we should strive for a world where everyone appreciates all music. That's certainly what I feel, because I love a whole range of music. But I always suggest, especially when I talk with white colleagues who are looking for diversity, that real diversity might require decentralizing composers who are white icons, and the marginalization of some of those composers. If we truly want to embrace diversity, we have to be open to that possibility to find all of the pathways to diversity.

"I'm not advocating losing Beethoven; that would be terrible. But I am saying that if you relinquish control of this art form to other people, to people who aren't white, and let them drive where it goes in the future, that might happen. Real diversification requires that you be okay with that possibility."—Chris Jenkins

JESSE ROSEN: Are the white icons the problem, or is it the way that they are presented, or is it that there is not enough room for other voices? Is there something intrinsic to the core orchestral repertoire that is problematic with respect to being able to connect to diverse audiences and artists of diverse backgrounds?

CECILIA OLUSOLA TRIBBLE: I don't think so. But we're thinking about this divorced from history. If we think about how white art forms, white people, white icons, composers, have always been at the fore of writing history—that is the issue. The question of cultural specificity is raised in a way that doesn't take responsibility for the fact that classical music, historically and presently, is a

Gary Ginstling, executive director, National Symphony Orchestra

Scott Suchman

Chris Jenkins, associate dean for academic support at Oberlin Conservatory

Alex Laing, principal clarinet, Phoenix Symphony

Jared Piatt

Cecilia Olusola Tribble, community and organizational development coordinator, Metro Nashville Arts Commission

Chris Jenkins: "Part of the issue in our country has to do with the historic racism against composers and performers of color, and the way they have been limited such that a lot of their works are not very well known."

colonizing force, and is a tool of colonization. Not only here in the United States, but globally.

I don't think that the fact that this is a European art form is the issue, but the fact that this is the only thing that we are talking about is the issue. We are maybe conflating two different issues: one issue is not being excluded from an art form that is a standard, and another is not seeing art that is reflective of one's experience and culture. Those are two different things. When we add people of color to the canon, then you see how much richer classical music is.

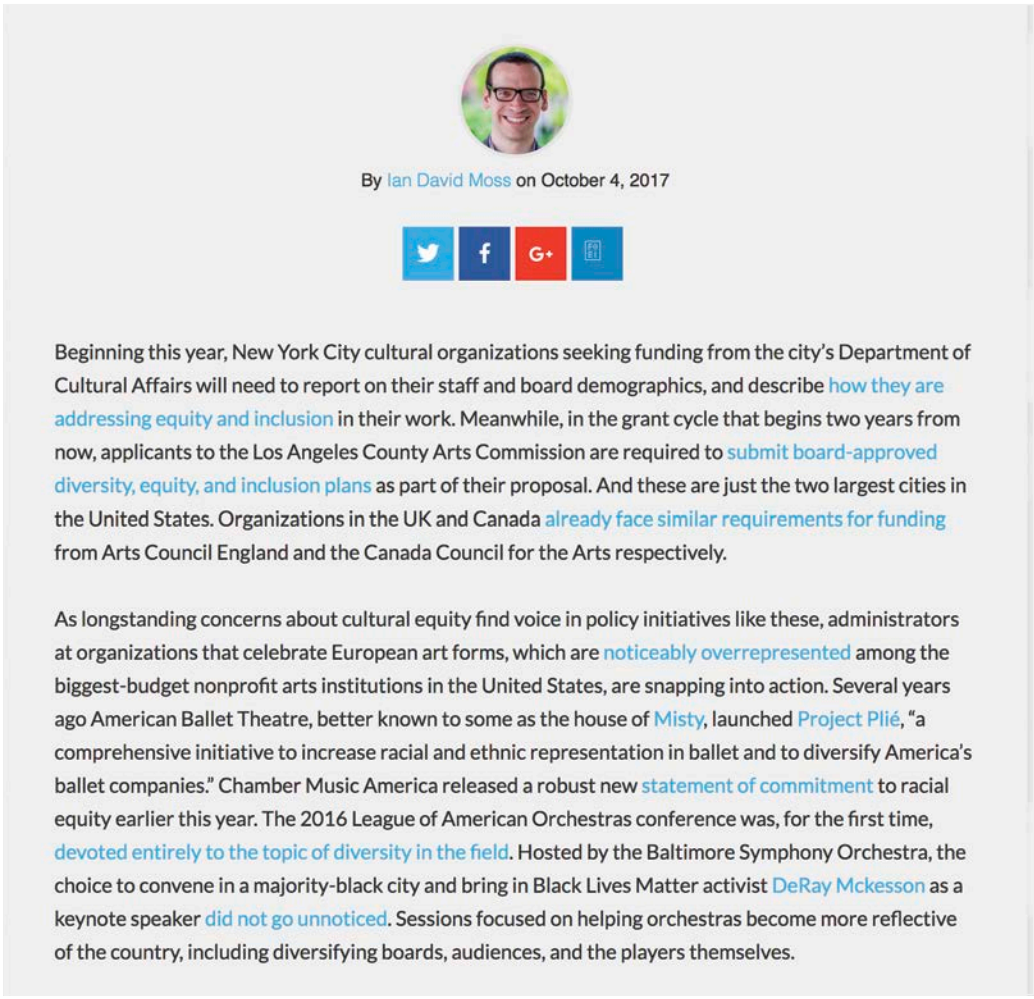
"Diversity isn't enough. The end game is not just having more black or brown people on stage, though that certainly has an impact. That is meaningful, but on its own it won't change the direction and priorities of organizations, because musicians are seen as the hands of the organization and others are seen as the brains. We should have a structure that supports a workforce of artists."—Alex Laing

ALEX LAING: Maybe we look past these issues the same way that a fish doesn't see the water around it. We don't see the cultural affirmation that is happening around this art form and its music. What I heard Chris saying was an imagined future whereby other groups could be affirmed culturally, if you're not white within this art form and its presentation. The displacement of Beethoven Chris is talking about isn't necessarily a clapback or some sort of reparative act. It's people just feeling that Beethoven doesn't resonate with them in the same way as this other music that they're getting this other thing out of.

The trappings of the concert hall, the concert hall experience and orchestras that we see as the way things are—as my brother Justin [Laing] has spoken about, we call these things *main*stream, but it's really *a* stream. What I heard Chris talking about was the possibility of other streams that would offer the potential for cultural affirmation within this art form to people who aren't white.

JESSE ROSEN: Could you say what you think that might look like?

CHRIS JENKINS: We're talking about creating synergy or something syncretic, that is really for the future of classical music to exist in a liminal space between multiple cultures. One of the essences of what we refer to as Western classical music is that it's written down, through-composed, that it has minimal if any improvisation. Imagine a classical music that retains those elements, that utilizes Western instruments, but that also introduces other cultural elements and compositions of black American music in a synergistic way. A perfect example of that synergy is the fact that Alex just used the word "clapback" and the name "Beethoven" in the same sentence. That's not supposed to happen. People who know one of those



By Ian David Moss on October 4, 2017

Beginning this year, New York City cultural organizations seeking funding from the city's Department of Cultural Affairs will need to report on their staff and board demographics, and describe how they are addressing equity and inclusion in their work. Meanwhile, in the grant cycle that begins two years from now, applicants to the Los Angeles County Arts Commission are required to submit board-approved diversity, equity, and inclusion plans as part of their proposal. And these are just the two largest cities in the United States. Organizations in the UK and Canada already face similar requirements for funding from Arts Council England and the Canada Council for the Arts respectively.

As longstanding concerns about cultural equity find voice in policy initiatives like these, administrators at organizations that celebrate European art forms, which are noticeably overrepresented among the biggest-budget nonprofit arts institutions in the United States, are snapping into action. Several years ago American Ballet Theatre, better known to some as the house of Misty, launched Project Plié, "a comprehensive initiative to increase racial and ethnic representation in ballet and to diversify America's ballet companies." Chamber Music America released a robust new statement of commitment to racial equity earlier this year. The 2016 League of American Orchestras conference was, for the first time, devoted entirely to the topic of diversity in the field. Hosted by the Baltimore Symphony Orchestra, the choice to convene in a majority-black city and bring in Black Lives Matter activist DeRay Mckesson as a keynote speaker did not go unnoticed. Sessions focused on helping orchestras become more reflective of the country, including diversifying boards, audiences, and the players themselves.

The initial paragraphs from Ian David Moss's article "On the Cultural Specificity of Symphony Orchestras" on the Create Equity site. Find the complete article at http://createquity.com/2017/10/on-the-cultural-specificity-of-symphony-orchestras/.

Yassine El Mansouri

Gary Ginstling (above right): "If you're going to see change, you have to invest in it. Orchestras have to be willing to invest in producing music that represents the communities that we're talking about, and invest in ways to attract musicians and audiences." Ginstling, executive director of the National Symphony Orchestra, is seen here with NSO Music Director Gianandrea Noseda at the Kennedy Center.

things are not supposed to know the other thing. But it's actually possible to be in that space.

Again, I'm not advocating losing Beethoven; that would be terrible. But I am saying that if you relinquish control of this art form to people who aren't white, and let them drive where it goes in the future, that might happen. Real diversification requires that you be okay with that possibility. There's a real attempt to put boundaries around what is black American music, to say that it cannot be classical. There's a reluctance to label a hip-hop symphony as real classical music. But you can blend elements of both of those things together, and create something that could still be labeled classical music. It doesn't have to be called crossover, it doesn't have to be called hip-hop, it's music that we can label as classical. This kind of music will no longer be in liminal spaces, it will be in real space and will be fully realized and able to express itself as part of the classical music canon.

Part of the question of the diversification of classical music has to do with region. If we're talking about diversifying this music inside the United States, you're talking about finding ways to increase the aesthetic appeal, to create increasing population of folks who are African American and/or Latino. This is the population that is expected to grow in the next 50 years. We're thinking about ways to engage those populations, appeal to those aesthetics.

But part of the issue in our country has to do with the historic racism against composers and performers of color, and the way they have been limited such that a lot of their works are not very well known.

"There's nothing wrong with the fact that maybe 50 years from now there will be a classical music fan who likes the music of African American composers but not Beethoven. But that raises the question: why can't we imagine a world where there's a diverse audience who appreciates all music? Let's not label what music is based on the color of the skin of the composer, let's label it great music or not great music."—Gary Ginstling

If we're talking about how we're going to diversify classical musical here, we have to grapple with issues like that.

ALEX LAING: In performance at the Phoenix Symphony, I'm the only black person on the stage, one of the handful of black people in a room. I would be very pleased if we programmed *Seven Last Words of the Unarmed* [composer Joel Thompson's 2016 choral work about seven African-American men who were killed by police or authority figures]. That would be wonderful. But if it happens the way it usually happens, that would be a very different experience of the piece for me as an artist and a black man than if I was playing it at Gateways Music Festival, on stage with all black people and an audience that's at least 50 percent black. We have a default setting in our business to focus on the arrangement of the notes: composers are alchemists, and by arranging these notes in these orders and with this sort of timing, then if we do our jobs right and recreate them, magic happens. We see music mostly as a monologue, and if we do our job right this monologue is going to transform you. We don't see it as a dialogue, and when we play music by black composers, we think we have diversified ourselves. That's not a very high bar to get over—if we play a little bit of music by black people we've checked that box.

JESSE ROSEN: Could you say more about what dialogue looks like as opposed to a monologue?

ALEX LAING: We're always in dialogue. But we don't build ourselves around that belief system. When I think of being in dialogue, the case I think of is Beethoven 9 when Bernstein conducted it at the fall of the Berlin Wall, and how that piece in that context for those people had an import that is unique to that moment. That sort of exchange is happening all the time, but I don't think we're intentional enough about it or value it particularly. That relates to the aesthetics and cultural roots of the art form, and the role of music in society for the people who made this art form.

CECILIA OLUSOLA TRIBBLE: It is important to think of composers as not only people writing music or their ideas, but as people in time and space. In *The Last Words of the Unarmed*, which is going to be performed here in Nashville in January by Intersection, with Kelly Corcoran conducting, composer Joel Thompson is in conversation with a community that he is from and about what is happening right now in society. He has the capacity to have conversation in the present and in the future. Your past example is a beautiful example of a composer writing in a par-

AESTHETICS OF AFRICAN-AMERICAN CLASSICAL MUSIC 1

EXPLORING THE AESTHETICS OF AFRICAN-AMERICAN CLASSICAL MUSIC

AN ANNOTATED BIBLIOGRAPHY

AMERICAN SOCIETY FOR AESTHETICS

PREPARED BY CHRISTOPHER JENKINS

SYNOPSIS

Scholars and performers of American rock and pop music have a relatively coherent understanding of the relationship between these styles and African-American musical traditions, as well as the general aesthetical profile of African-American popular music. The influences of the blued third, swing rhythms, improvisation, and reliance on a driving beat/groove on these styles of music have been well-documented and are even taught in conservatory classes with a focus on "African-American music."

The history and aesthetics of "classical" music compositions by African-American composers – defined here as musical compositions written by persons identifying as African-American, utilizing both European notation and historically European compositional structures, for instruments or instrumental groups originating in Europe – have enjoyed less robust inquiry. The most obvious feature of this genre is its diversity, as no single description could adequately capture the variety represented in this canon. While some of these composers utilize techniques or idioms similar to

JENKINS, AMERICAN SOCIETY FOR AESTHETICS

Part of the synopsis of Chris Jenkins's annotated bibliography of African American classical music, published by the American Society for Aesthetics. Visit http://aesthetics-online.org/ for more.

ticular time, and then artists much later in a different time and context pick that up and make that piece resonant for them in their time.

ALEX LAING: For me, one of the most poignant or powerful examples of music being a dialogue actually came when that dialogue was forced upon us. With the "Requiem for Michael Brown" protest at the St. Louis Symphony in Powell Hall [in 2014], the protesters wanted to find people who were maybe not involved, and say that you can't be on the sidelines. Where do they go? They go to Symphony Hall. As much as we talk about universality and music for everyone, that's not how orchestras are seen. That was one of the more powerful dialogues that I've heard about with an orchestra, and it wasn't a dialogue that we initiated or entered into willingly.

GARY GINSTLING: We've spoken about repertoire and composers. We haven't spoken as much about a central question—investment. If you're going to see change, you have to invest in it. Orchestras have to be willing to invest in producing music that represents the communities that we're talking about, and invest in ways to attract musicians to their stages, and audience to their concert halls.

Not only am I running an orchestra, but one affiliated with the Kennedy Center, which has this presence as perhaps welcoming to a certain segment of the community, but not to others. What choices can you make as an orchestra to start to change the perception that we're talking about? What kind of things work and feel authentic, and what kind of things feel disingenuous? I don't know the answers to those questions. But the National Symphony has in the last few years really broadened its programmatic reach. The Kennedy Center appointed Q-Tip as its first-ever artistic director for hip-hop culture. In the last eighteen months, the National Symphony Orchestra has done concerts with Common, Nas, and Kendrick Lamar that are outside the core genre of what you would expect to see on a classical subscription series. Earlier this season we did a screening of the film *Selma* where the orchestra played the soundtrack live. It was written by Jason Moran, the Kennedy Center's artistic director for jazz. It was an incredibly powerful evening, and after the performance we had a panel session with Ava DuVernay, the film's director, and Congressman John Lewis. The topic of the session was the role of music in the civil rights movement. It was a powerful evening that connected music with these issues of our time, and the audience was a very different audience than what you would typically find at a National Symphony concert. What does that mean to these questions that we're talking about? Can we get that audience to come back and experience a broader range of what we do? I ask my colleagues on this call, have you seen any orchestra doing things that caused you to say, yeah, that's going to make a difference in these issues? Have you seen anything that gets you excited?

ALEX LAING: Gary, just to be a little provocative, you said that one of the questions you guys were asking is, how can we get more of this *Selma* audience to come to some of the other stuff that we do? But you could also flip that to ask, how can we get our current audience to accept, embrace, attend different programming? You ask, how can we get more of an audience that looks like this? Well, make it sustainable to do more of what brought them in.

"What do equity and inclusion look like at every level of your organization? From the bottom up, who has power in your organization? What does your board look like? Your budget says a lot about your value system—do you allocate funds towards certain programs so that your organization can shift itself towards a more equitable and inclusive mission and vision?"—Cecilia Olusola Tribble

CECILIA OLUSOLA TRIBBLE: As a public funder, I know that we in Nashville have been in conversation with our grantees about their organizations and their budgets. What do equity and inclusion look like at every level of your organization? From the bottom up, who has power in your organization? What does your board look like? If you have an all-white-male board, well, that's a problem. Your budget says a lot about your value system—do you allocate funds towards certain programs so that your organization can shift itself towards a more equitable and inclusive mission and vision?

JESSE ROSEN: In the "Cultural Specificity" piece at Create Equity, the redistribution argument is given more oomph with the notion that classical music is culturally specific, that it's meaningful only to white people, who represent only one part of America. But the funding history has been "mainstream," and classical music organizations, along with opera and museums and so on, have captured a very large chunk of philanthropic support as well as command of the cultural space. The redistribution argument is that some redistribution ought to happen—which

Cecilia Olusola Tribble: "One issue is not being excluded from an art form that is a standard, and another is not seeing art that is reflective of one's experience and culture. When we add people of color to the canon, then you see how much richer classical music is."

means something from this slice of the pie gets a little smaller so that slice of the pie can get a little bigger. From your perspective as a funder, how do you think about that?

CECILIA OLUSOLA TRIBBLE: At Metro Arts we have been grappling with that for a few years. It gets at the heart of the way many funders have been founded, what their missions have been from their inception. As a public funder that supports the arts in Nashville and Davidson County, we had to come to grips with the fact that we are here to serve all of Nashville and Davidson County. If most of our funds are going toward the big three or four arts organizations, then we're not doing service to Davidson County. We had to look at how our funds were structured and what our application is like. We had to look at what kinds of things we were funding. Basic operating support is something our organization believes in, so that's going to be there. Program funding is something that we also believe in. If we are serious about not only funding all of Davidson County, but recruiting organi-

Alex Laing: "We see orchestral music mostly as a monologue, and if we do our job right this monologue is going to transform you. We don't see it as a dialogue, and when we play music by black composers, we think we have diversified ourselves."

zations for that funding, we have to think about accessibility. We are re-editing our application process, and may be moving toward a multi-lingual application. If you are in a black organization in Nashville that has been traditionally discriminated against by Metro Arts in our 40-year history, what are the tools, who are the people we can send to you to have a conversation to say that the culture of our organization is changing? The program that I'm in charge of, the Racial Equity in Arts Leadership Learning Cadre, has been in partnership with our arts ecosystem to have a conversation about racial equity in the arts on a large scale and locally. It has been a great learning tool for our grantees and for our agency. We get feedback from our grantees. We can strive to be a better organization.

JESSE ROSEN: Can you tell us more about that cohort?

CECILIA OLUSOLA TRIBBLE: We're in our third cycle. It's in partnership with the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University. It's a professional development opportunity for arts executives, administrators, local artists, and other community members to dig deeply into how racism has shaped the arts—not only in our own art forms, artistic practices, institutions, but as a whole ecosystem in Nashville. We started with anti-racism training. All of us are deeply rooted in the making of race and the perpetuation of white supremacy over 500 years in the Western hemisphere, as well as waves of resistance. We also engage in free lectures to help us with our public conversation.

JESSE ROSEN: The Nashville Symphony participates in the program, and [President and CEO] Alan Valentine has been outspoken about the value that it had for the orchestra. What have you learned from that experience that would helpful and meaningful for our community?

CECILIA OLUSOLA TRIBBLE: It has been meaningful for organizations to think about their institutional structure. It has been helpful for me and Metro Arts to think about the things that our organization needs so that we can support them in building their organizational capacity and to think about equity and inclusion at every level of their organization. It has also been useful in making connections. At many organizations, it is mostly white and mostly male at the executive director level. But at the artist level, or the community organization level, there are more people of color. Being able to connect artists, community organizers, and community organizations with what we call major organizations has been exciting to see. It's exciting to be a part of those parties building coalitions together.

JESSE ROSEN: Here's another question from the Create Equity post: "What is the end game in diversity work?" One scenario is that it doesn't work, that orchestras will not become more diverse—and then what? Another scenario is that they do become more diverse—and then what? Is that the end game, that the people on the stages of orchestras are more representative of their communities? Is there some other larger goal?

ALEX LAING: One end game might be that orchestras no longer hold the position of primacy that they've traditionally held in the cultural consciousness. Obviously, a lot of people see that as a loss that we can't afford. I understand that people are running organizations where every two weeks there's a little bit of a fire drill to make payroll. On the other hand, what might be beneficial is that it gives us an opportunity to perhaps reposition ourselves, move beyond some of the fixed ideas of what an orchestra is and does, and move beyond our history and the role that we played as a colonizing force. But that would come with a cost—we don't get as much as we used to, and we have to figure out how much we love this music, and what we need to do for it.

Diversity isn't enough. To me, the end game is not just having more black or brown people on stage, though that makes a nice picture and certainly has an impact on audience members and musicians on stage. That is meaningful on its own, but on its own it won't change the strategic or artistic direction and priorities of organizations, because musicians are seen as the hands of the organization and others are seen as the brains. In terms of a profound systematic change, orchestras will have to shift how we see and structure ourselves. We don't see ourselves as culture makers; we see ourselves as culture protectors or culture preservers. To make that shift we should have a structure that supports a workforce of artists that will change and grow—as hands and brains—because we expect society to change and grow around us.

CHRIS JENKINS: Personally, I feel strongly that if the first vocation—defined as responding to the community in which organizations are located—is really important, then there is no end game. You would never cease this process of reflecting on what you're doing and seeing if you're achieving that goal. Society is always going to be changing, so if you want to reflect that society, then your organization is always changing as well. S

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The 2018 Bruno Walter National Conductor Preview is made possible by a generous gift from Martha Rivers Ingram. Additional support is provided by a generous grant from the National Endowment for the Arts.

The Seattle Symphony and Music Director Ludovic Morlot acknowledge the audience at Benaroya Hall.

Brandon Patoc

The Seattle Symphony, Market Research, and NUCCs. NUCCs?

To connect with the "new urban cultural consumers"—NUCCs—moving into a rapidly changing downtown, the Seattle Symphony launched a wide-ranging audience-research program. Informal concert formats, focus groups, and post-performance surveys have yielded fresh insights and a rise in ticket sales—plus some surprises.

By Judith Dobrzynski

In 2015, the Wallace Foundation launched its $52 million Building Audiences for Sustainability (BAS) initiative. The endeavor seeks to address concerns about declining audiences for a number of major art forms and to help arts organizations strengthen their audience-building efforts, see if that contributes to their financial sustainability, and develop insights for the wider arts field. As part of the BAS program, the Seattle Symphony is using research to target new audiences in downtown Seattle, where the population is growing at twice the rate of the city's overall population. Presented here are the initial findings from the Seattle Symphony's process of pinpointing previously untapped audiences, conducting focus groups and surveys, learning the preferences of new and seasoned symphony visitors, and adjusting programming while maintaining core artistic principles. This article is part of a series from the Wallace Foundation describing the early work of some of the 25 performing arts organizations participating in the ongoing BAS initiative and is reprinted by permission. Visit www.wallacefoundation.org/SeattleSymphony for more on the Building Audience Sustainability initiative and to watch a video about the Seattle Symphony's market research.

For years now, downtown Seattle has thrummed with the sound of earth movers and cranes, as corporations like Amazon, Microsoft, and Google moved into the area and new residential buildings went up. The noise could be unbearable. But to the Seattle Symphony, the rumble—and the influx of people it brought into the neighborhoods surrounding Benaroya Hall—sounded like opportunity knocking.

When Simon Woods became president and CEO in May 2011, followed that fall by the arrival of Ludovic Morlot as music director, the Seattle Symphony's audience was shrinking. During the 2011-12 season, its core Masterworks concerts were selling at just 63 percent of paid capacity. Something had to be done.

As the orchestra began to consider changes, officials kept its mission—to unleash the power of music, bring people together, and lift spirits—top of mind. Tacitly, that statement implied being a vital part of the city. And, as Woods says, "When you think about Seattle, I think about two things more than anything else which make up the values of this city. One is about innovation and the other is about community." (In November, Woods was named chief executive director of the Los Angeles Philharmonic, and has since departed the Seattle Symphony.) Guided by those principles, the orchestra set out to capitalize on downtown Seattle's growth spurt. The staff believed that if they could identify and appeal to this growing population, they could arrest the downward slide in sales and lure new, younger listeners to Benaroya Hall. "There was this population of people living downtown who [we thought] would love the opportunity to just walk to the symphony," says Charlie Wade, the orchestra's senior vice president for marketing and business operations.

To attract these potential listeners, the orchestra generally tried to play to their assumed musical inclinations. "We want to think about people's preferences," explains Woods. "We want to do the programming that brings in the largest audiences." But, he adds, they also want to present music that provokes and challenges the audience.

Assumptions and Hypotheses

Other than where they lived or worked—in nine nearby ZIP codes—little was known about this prospective audience, which the Seattle Symphony later began to call "new urban cultural consumers," or "NUCCs" (pronounced "nucks"). The staff guessed that this group would be significant in number, tech-savvy, urbane, experience-oriented, and eclectic in their musical tastes. They figured they would be young, mostly Millennials, with some Gen X-ers and baby-boomers, too.

Meanwhile, the orchestra devised three concert formats, all less formal than Masterworks, all launched during the 2012-13 season, and all marketed under the "Listen Boldly" umbrella. While they were never intended to be a formal series or viewed as a stepping stone from one concept to the next, there was some initial thinking that they might spur general interest in the

Brandon Patoc

Seattle Symphony staff members meet regularly to assess their programming, sales, and community engagement efforts, says Charlie Wade (right), the orchestra's senior vice president for marketing and business operations.

Visit www.wallacefoundation.org/SeattleSymphony for more on the Wallace Foundation's Building Audience Sustainability initiative and to watch a video, produced by Stephanie Carter of WNET New York Public Media and directed by Bob Hercules, about the Seattle Symphony's recent market research.

Brandon Patoc

At one of the Seattle Symphony's Sonic Evolution concerts, Mike McCready, lead guitarist for the Seattle-based grunge band Pearl Jam, performs with the orchestra.

orchestra and therefore potentially in the core Masterworks concerts.

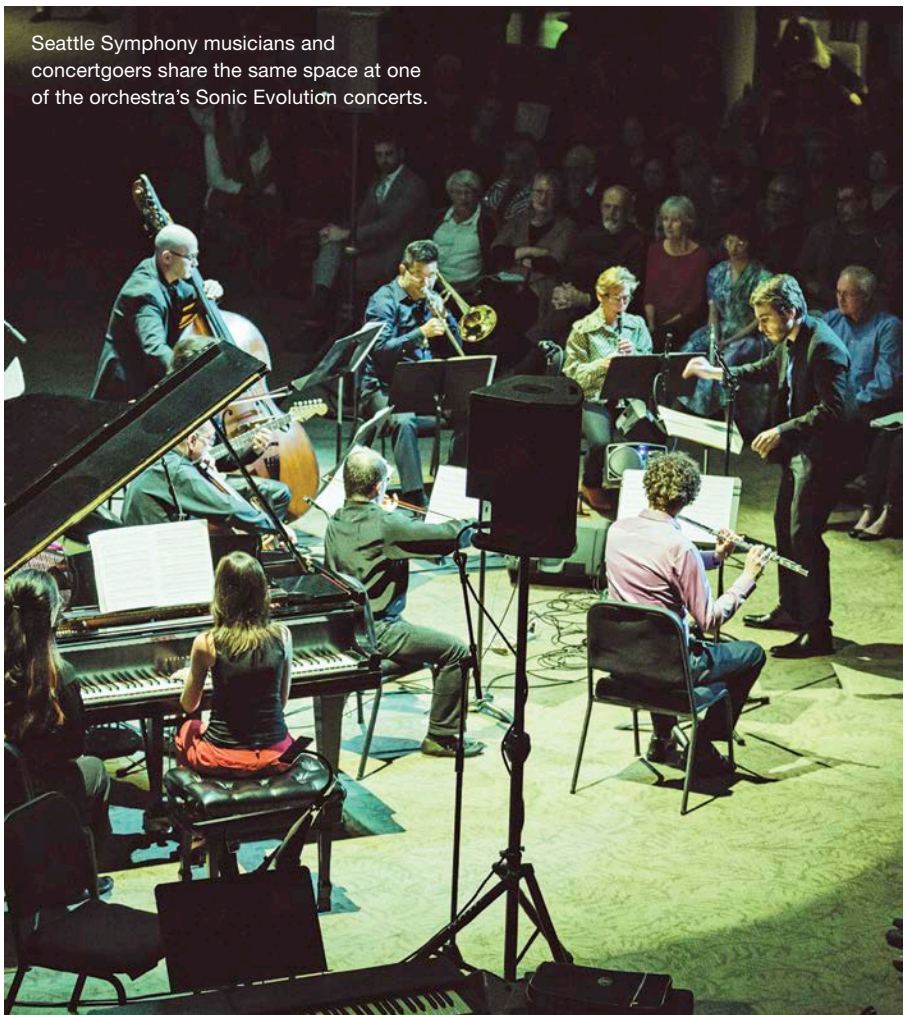
One format, called "Sonic Evolution," blends the orchestra's classical prowess with the musical styles of local bands and sometimes incorporates video. In the words of Elena Dubinets, vice president of artistic planning, the series "embraces the popular music legacy of Seattle." For the inaugural "Sonic Evolution" concert, the Seattle Symphony played the first orchestral piece written by electro-acoustic "alt-classical" composer William Brittelle: *Obituary Birthday* (A Requiem for Kurt Cobain), in memory of the Nirvana founder who was a key member of the Seattle grunge scene. Other "Sonic Evolution" concerts have featured performers from groups like Mad Season and Pearl Jam.

"Untitled," the second new concept, is a 10 p.m. chamber music concert that presents challenging twentieth- and twenty-first-century compositions in Benaroya Hall's darkened lobby, whose capacity is about 500. With its intimacy, club-like atmosphere, sit-where-you-like character (choices include tables and cushions on the floor, as well as chairs), and dramatic lighting, Untitled was aimed at a youthful audience that would like edgy music. Scheduled three times per season, these concerts present works by, for example, modernist John Cage and by Trimpin, a sound sculptor/musician whose piece featured chimes and a preprogrammed piano.

"Untuxed" starts at 7 p.m., lasts no more than 75 minutes, and offers classical music drawn from the Masterworks series to busy people who might have avoided the longer, later, costlier core series. An early program featured works by Beethoven, Dvořák, Max Bruch, and John Adams.

Even from the start, more seemed to ride on Untuxed, which is set in the main hall on Friday nights and offered five times per season. Assuming that these concerts would be an introduction to classical music for young attendees, the orchestra drafted bassist Jonathan Green to act as host, providing insight about the program. It also invited concertgoers to mingle with the musicians, go backstage for a tour, or sit on stage. Breaking down another presumed barrier, the orchestra requested that the musicians wear casual attire, signaling that the audience could do likewise. At Untuxed concerts, blue denim is more prevalent than black.

After a strong start in ticket sales for Untuxed, orchestra staff began to wonder if Untuxed could become an "on-ramp" to Masterworks—if the young newcomers, liking what they heard, would then buy tickets to the longer concerts. Wade says their hope was to "provide our audience with this sort of introductory music that would then get them moving to our core series, and that would be great." Still, staff recognized that Untuxed might also be an "off-ramp": If many ticket buyers defected from the Masterworks program to the shorter, cheaper program, that would be a negative, revenue-depleting result.



Brandon Patoc

Seattle Symphony musicians and concertgoers share the same space at one of the orchestra's Sonic Evolution concerts.

Market Research

All of this was conjecture until the Seattle Symphony received a Building Audiences Sustainability grant from the Wallace Foundation to conduct audience research. Following traditional protocols in market research, it began with focus groups, which provide qualitative perceptions. Those comments could then be used to draft questions for a quantitative study.

In July 2015, an outside contractor conducted focus groups, each with seven to nine college-educated participants, male and female, ages 21 to 64. Two groups, the "musically inclined," had purchased tickets to at least two different musical genres (classical, Latin, jazz, opera, blues, pop, or rock) in the last year and were not averse to attending classical concerts. The other five groups were segmented by their attendance at one of the Masterworks, Untitled, Untuxed, or Sonic Evolution performances. During two-hour sessions, orchestra administrators watched (unseen) as participants reviewed marketing materials and video excerpts of concerts, providing feedback on their habits, motivations, and preferences. In the fall, the orchestra followed up with a survey to patrons and non-patrons, receiving responses from a total of 2,084 people.

The Seattle Symphony's research-based marketing and programming efforts reach beyond new urban cultural consumers, and are paying off overall. For the 2016-17 season, the orchestra sold 74 percent of Masterworks' paid capacity, continuing an almost steady increase since 2011-12.

The results provided encouragement, confirming that NUCCs existed in sizable numbers and were good prospects for the symphony: Some 83 percent professed an interest in the arts. The orchestra also learned that NUCCs included not only Millenials but also more Gen X-ers and older empty-nesters, returning to the city from the suburbs, than originally suspected.

For all three concerts formats, added enticements like backstage tours and an M.C. were often appreciated but not essential. It was the music itself that drove attendance. In fact, Untuxed's strong initial sales had tailed off for that reason. Audiences did not want to hear the pieces by, say, Bruch and Adams that were on that early program; they preferred works like Vivaldi's *Four Seasons*, Copland's Symphony No. 3, and Bernstein's *Candide* Overture—nothing more adventurous. "Untuxed is actually the most conservative audience that we have," says Wade; they wanted music that they "know and love." In post-performance interviews at a 2017 concert, several people confirmed that. "Programming plays a big role in my selection of the Untuxed series," said one audience member. "I love the fact that it is 'the best of.' " Another, who found the music "relaxing," agreed, and was drawn by Untuxed's early start and short span. "I am going to be able to make it home for my kids' bedtime, and that means a lot to me," she said.

The Seattle Symphony was more accurate in programming the other new concerts. Untitled—the 10 p.m. concerts that offer challenging modern music—attracted a somewhat older audience, on average, than expected. But in addition to appreciating the informal atmosphere and staging, they are die-hard music lovers who also attend other Seattle Symphony concerts. "Those who come for Untitled are probably the most passionate about the symphony overall," says Dubinets—a notion confirmed by after-concert interviews. Concertgoer Mike Castor said, "It's definitely the music—the really inventive

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SONIC EVOLUTION

Blends the orchestra's classical prowess with the musical styles of local bands and sometimes incorporates video. For the inaugural concert, SSO played the first orchestral piece ever written by electro-acoustic "alt-classical" composer William Brittelle–*Obituary Birthday (A Requiem for Kurt Cobain).*

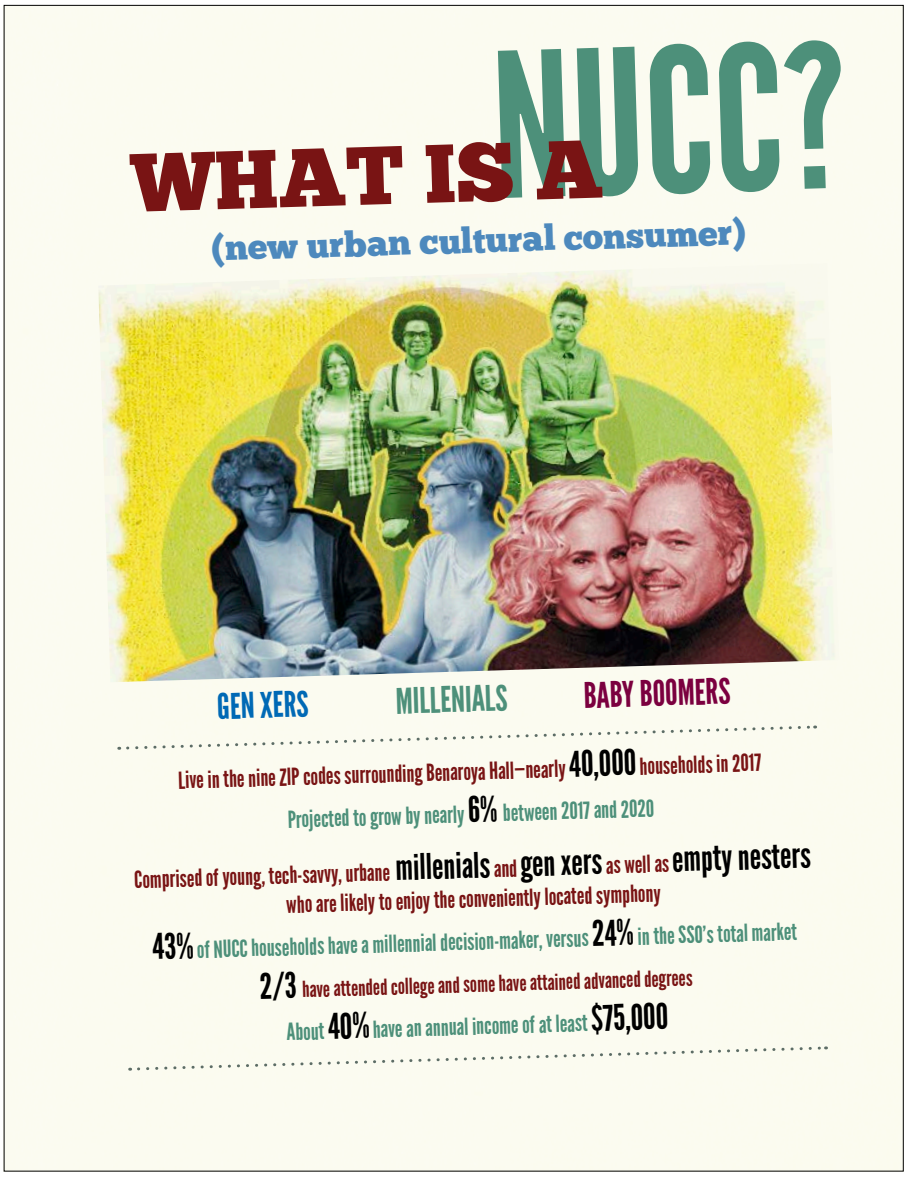
UNTITLED

Chamber music concert that presents challenging 20th- and 21st-century compositions. Aimed at a youthful audience that would like edgy music. Scheduled three times per season, these concerts present work, for example, by modernist John Cage and by Trimpin, a sound sculptor/musician whose piece featured chimes and a preprogrammed piano.

UNTUXED

Begins at 7:00 p.m. and lasts no more than 75 minutes and offers classical music drawn from SSO's Masterworks series to busy people who might have avoided the longer, later, costlier core series. An early program featured works by Beethoven, Dvořák , Max Bruch and John Adams.

Source: Wallace Foundation



Source: Wallace Foundation

programming. It's awesome to see such experimental and modern music being put on display this way, and it's equally awesome to see how many people come to see it and are very excited by it."

Patrons of the genre-bending Sonic Evolution concerts appreciated the concerts' connection to Seattle and the blend of musical genres—and said they would return. Having found their audiences, Sonic Evolution and Untitled will continue as part of SSO's programs, without the need for major tweaks or more research.

Untuxed was another story.

Course Corrections

The symphony had been programming Untuxed partly on what was easiest—which pieces were being rehearsed at particular moments during the season, for example, and could slip into Untuxed without a fuss. "We were falling into a bit of the trap that a lot of organizations do," says Wade. "You become more focused on what's convenient for you internally versus what your audience actually wants."

So while "Masterworks programming remained what it was, this healthy mix of traditional, progressive, interesting, and new and familiar," Wade says, Untuxed required a pivot. For it, the orchestra began "cherry-picking" only the most familiar and best-loved works by well-known composers from its repertoire.

Though some musicians were initially hesitant about the changes, Dubinets says they accepted them because they were supported by research. "Musicians don't enjoy seeing empty halls, so we had to make it work," she points out. And it did: During the 2016-17 season, Wade reports, there was a 40 percent increase in attendance for Untuxed, compared with the 2015-16 season.

Perhaps disappointingly, the research also indicated that Untuxed was not going to be an on-ramp for Masterworks. Analysis of the ticket-purchase database shows that for the past four seasons (through February 2017), only about 1 percent of first-time Masterworks ticket buyers had first purchased Untuxed tickets. And among those patrons who attend both Untuxed and Masterworks concerts, most (55 percent to 65 percent, depending on the year), bought their Masterworks tickets first.

The upshot: Untuxed, like Sonic Evolution and Untitled, is a separate program or brand extension—neither more nor less. But all three are valuable, even without affecting attendance at the core Masterworks concerts, because they draw new audiences to Benaroya Hall.

The Seattle Symphony's experience with building new audiences has helped foment change within the organization. Information, once held close by administrators, is shared with all departments. The programming process, once the sole purview of the music director's office, is symphonywide.

There was good news in the market research, too. In the 2016-17 season, about 17 percent of Untuxed ticket buyers were first-time attendees, up from 9 percent in the 2015-16 season—which because the sample is small is not statistically significant but is directionally encouraging. Overall, first-time buyers of both Masterworks and Untuxed tickets are significantly younger than experienced ticket buyers—for the last three seasons, their median age is 46 versus a median age of 59 for experienced buyers. That is evidence that the orchestra is on the right track in pursuing NUCCs.

The numbers suggested that the Seattle Symphony would benefit from marketing outreach to NUCCs. The orchestra's penetration of this market has increased every year since 2014, with a cumulative total of about 12 percent over the whole period—

about double its penetration in Seattle outside the NUCC ZIP codes. Still, for the last two years NUCCs made up only about 7 percent of the total symphony audience. There is plenty of room to grow.

Engagement and Relationships

To attract more NUCCs, the orchestra decided to pump up marketing, starting with more digital efforts. The symphony hired a digital marketing manager in the summer of 2016 to create a larger online and social media presence, including more videos.

The Seattle Symphony also created the position of corporate and concierge accounts manager, held by Gerry Kunkel, to reach out to corporations, hotels, condominiums, and apartments downtown. On a recent sales visit to the concierge of an apartment building, Kunkel's pitch led with "the possibility of sharing the symphony with your homeowners and your tenants." He explained the varied programs, from Masterworks to Harry Potter movie nights, and said he could give tenants ticket discounts, generally 15 percent off the online price and sometimes a waiver of the 12 percent handling fee.

Since his hiring in April 2016, Kunkel has signed up about 70 companies, 30 residential buildings, and most downtown hotels, bringing in ticket sales of $177,000 from new patrons or those who'd not bought a ticket in more than a year. But is the cost of this outreach worth it? Early evidence suggests yes. The investment in digital marketing led to $3.7 million in digital ticket sales in the 2016-17 season, much more than the preceding year (though the orchestra does not have an exact number). Kunkel's efforts have yielded sales that far exceed, by multiples, the cost of hiring him.

These marketing efforts reach beyond NUCCs, and are paying off overall. For the 2016-17 season, the orchestra sold 74 percent of Masterworks' paid capacity, continuing an almost steady increase since the 2011-12 low of 63 percent.

To encourage newcomers to return, the Seattle Symphony now also focuses on improving the customer experience. It has scheduled sessions with a highly regarded hospitality industry consultant to train employees, from box office to parking attendants. In workshops, they learn to welcome guests warmly, with a smile, to anticipate their needs, to say "you're welcome" and "certainly" rather than the more offhand "no problem" and "whatever."

Benaroya Hall, home of the Seattle Symphony

The orchestra has also created a "Surprise and Delight" program for new subscribers, as several orchestras have done in recent years. In it, staff members greet them by name when they arrive at Benaroya Hall and tell them the Seattle Symphony is glad they've come. "What we found," says Wade, "is that the people that we greet renew at a significantly higher rate than people that we don't greet." In the 2016-17 season, that tally was 41 percent versus 29 percent.

At each concert, about 35 new members also hear a buzz when their ticket is scanned, and are told to go to the information desk. "They are looking curious," Kunkel says—and about five to seven of the 35 never go to the desk, he adds. Those who do, however, are thanked and given free drink tickets. "Their concern falls away," says Kunkel, who works the desk, "and they get a big smile on their faces."

The Learning Journey

The Seattle Symphony's experience with building new audiences has helped foment change within the organization. Information, once held close by administrators, is shared with all departments. The programming process, once the sole purview of the music director's office, is symphonywide.

"Now," says Dubinets, "we have monthly season-planning meetings with representatives from all departments. We look at all sides of our activities. It's not just programming. It's not just what happens behind the scenes. It's also what happens in the front of house and with donors and on social media. And we look at this whole package as we plan the seasons."

For example, she continues, in planning the 2018-19 season, the group realized that the Untuxed series did not contain enough "old chestnuts." After much mulling, and solving a scheduling issue, the team moved Rachmaninoff's popular Piano Concerto No. 2 from Masterworks to the Untuxed series and substituted a less-well-known piece in the Masterworks lineup.

The orchestra is also increasing its engagement efforts to its young neighbors, who the symphony now knows are ripe for cultivation. "Part of our strategy in the coming year is going to be, let's bring quartets or let's bring trios and let's perform in one of the larger condominium buildings or at a corporate event," Wade says.

That won't be the end. "There's a lot we don't know about NUCCs," Wade says. In new focus groups in fall of 2017, the orchestra planned to delve into how this demographic buys tickets, how they might be approached to become members, what information they would like, and how they are best reached digitally. The answers will provide a better guide to the rapidly transforming future of the symphony—and the city. S

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In honor of the League of American Orchestras' 75th Anniversary year, we would like to thank the Sustainers of the Volunteer Council for serving the League's members and mission.

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—Jesse Rosen, President and CEO
League of American Orchestras

For more information on the League's Volunteer Council, and its work, please visit:
americanorchestras.org/board-members-volunteers/volunteers

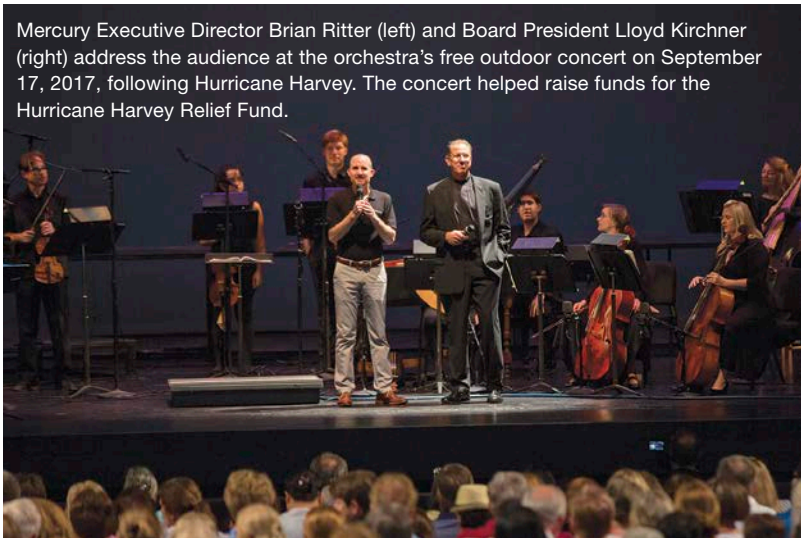
Roads to

This fall, orchestras in several states were hit hard by natural disasters. Yet even as they suffered the same blows as their neighbors, orchestras and musicians stepped forward to encourage and help rebuild their communities. Beyond offering the solace only music can, orchestras need to have their own contingency plans in place to cope when disaster strikes.

By Steven Brown

Shortly after Hurricane Harvey, Houston's Mercury ensemble gave a free outdoor concert to spotlight the city's resilience. In photo, Artistic Director Antoine Plante leads the orchestra as a montage of photos of the hurricane and the city's response is shown onstage.

Runaway Productions



Mercury Executive Director Brian Ritter (left) and Board President Lloyd Kirchner (right) address the audience at the orchestra's free outdoor concert on September 17, 2017, following Hurricane Harvey. The concert helped raise funds for the Hurricane Harvey Relief Fund.

Runaway Productions

As Hurricane Harvey approached Houston last August, Kyle Victor had college auditions on his mind. So the Houston Youth Symphony cellist put in some practice time in his family's dining room. At the end of his night's work, Victor put his cello aside, as he usually does, rather than packing it into its case. He eventually went to bed. "When we woke up about 4 o'clock in the morning, my mom told me the house was flooding," Victor recalls. "I immediately thought about my instrument. I remembered that it was lying on the floor. We ran out to get it, and it was floating."

The cello, face down, had filled with water. "It was pretty much a lost cause," Victor says, repeating the cello maker's post-hurricane verdict. "It can get mold. The glue can unstick. It can crack." The family started a GoFundMe online campaign to raise money for a replacement instrument. Then the Houston Youth Symphony stepped in: It launched a fund drive to help budding musicians who had been hit by the devastating storm. Part of the money from the drive bought Victor a new cello, which he takes to center stage in January as top prizewinner in the orchestra's annual concerto competition. And the bulk of the proceeds—which include donated instruments in addition to cash—went to

Recovery

Lauren Moore, Houston Symphony Staff

Musicians from the Houston Symphony performed at many shelters for displaced Houstonians after Hurricane Harvey, including the George R. Brown Convention Center.

public-school music programs that lost instruments, sheet music, or equipment in the hurricane.

One spark for the fund drive came from a surprising source. Houston Texans football player J.J. Watt set an example with the $37 million fund drive he spearheaded right after the storm, says Sarah Loudermilk, the Houston Youth Symphony's executive director. "Everybody was wanting to do something for the community," Loudermilk recalls. "Everybody was paying attention—as they should—to the food and housing issues. But I wanted to help the kids in our music programs. Our mission is providing quality music-education opportunities for the region's youth. We're a strong youth orchestra because of the strong music programs in our school community. We wouldn't be where we are without them." So the youth orchestra decided to give back in a highly focused way: by helping to fill the needs of public-school programs for young musicians.

Last year's hurricanes and wildfires showed that orchestras and musicians suffer the same blows as their neighbors when natural disaster strikes. About 10 percent of the Houston Youth Symphony's 400 members suffered damage to their homes or instruments, but the organization was far from the only Houston arts group impacted by Harvey's devastation. The storm also flooded the homes of fourteen of the Houston Symphony's musicians and staffers, some of whom lost everything. In California, the wildfires that struck Sonoma and Napa counties in October destroyed the homes of 22 families connected to the Santa Rosa Symphony's musicians, board, and youth orchestra. And the ensembles themselves? Damage to the Houston Symphony's home, Jones Hall for the Performing Arts, forced the orchestra to cancel seventeen concerts, including its pops season-opener. Houston's Mercury period-instrument orchestra had to relocate its main concert series for the entire season because Harvey knocked out the Wortham Theater Center, where the group usually performs.

Courtesy of Houston Symphony

The Houston Symphony's musicians organized twenty concerts in shelters on their own initiative, says Interim Executive Director and CEO Amanda Dinitz.

But even as Mercury's leaders crafted a Plan B in the wake of the storm, the orchestra performed a free outdoor concert as "a celebration of a community that was showing great resilience," says Mercury Executive Director Brian Ritter. Artistic Director Antoine Plante and others urged the 4,000 to 5,000 Houstonians at the concert to donate to the just-founded Hurricane Harvey Relief Fund, the same charity that benefited from Watt's drive. The orchestra performed a Handel concerto grosso to accompany a photo montage that depicted the hurricane and the city's response. The montage began with "the preparation for the storm," Ritter says. "Then the storm itself and the immediate aftermath. There were some pretty horrifying photos. And the third part was about the heroism we were seeing: our community coming together, and incredibly moving photos of neighbors helping neighbors and people doing miraculous things. It was a great statement about what Houston is and who we are."

Helping Hands

Like Mercury, orchestras throughout the areas hit by storms and fires have looked beyond their own challenges to help encourage and rebuild their communities.

Beginning less than a month after Hurricane Maria devastated Puerto Rico, the Puerto Rico Symphony performed free

Kyle Victor, who plays cello in the Houston Youth Symphony, lost his instrument in the flooding from Hurricane Harvey. The Houston Youth Symphony launched a fund drive to help Victor replace his instrument—and to support young musicians in the city's public schools.

concerts across the island, hoping to lift residents' spirits with music ranging from folk dances to Beethoven's Fifth Symphony.

During Hurricane Irma's assault on south and central Florida, a chamber group from the Pensacola Symphony Orchestra played for evacuees taking refuge in their Panhandle city's Bay Center. The Naples Philharmonic made its October performances free as a thank-you to first responders and a salute to the community.

After Harvey drove thousands of Houstonians from their homes, Houston Symphony musicians—some of whom had also been uprooted—performed in shelters across the city. The Dallas Symphony donated the single-ticket revenue from its first subscription programs, totaling nearly $50,000, to Houston's Hurricane Harvey Relief Fund.

In response to northern California's inferno, the San Francisco Symphony raised $75,000 through a benefit concert for fire-relief charities. A special concert by Santa Rosa Symphony, which is based in fire-ravaged Sonoma County, brought in $112,000 for recovery efforts, and for the rest of the season, the orchestra will give free tickets to classical concerts to first responders and people who lost their homes. "Although we as an institution are going to take a financial loss (this season) because of canceled concerts and canceled financial campaigns, I told the board that we're in good shape," says Santa Rosa Symphony President and CEO Alan Silow. "We can do what we were really meant to do: serve this community, first and foremost. Rather than think internally, we have to think externally, and share the healing power of our music."

The idea for the San Francisco Symphony's fundraiser came from the orchestra's musicians, who made the concert possible by agreeing to squeeze two additional services into an already crowded schedule, Executive Director Mark Hanson says. There and in Santa Rosa, the musicians, conductors, and soloists donated their services. The Association of California Symphony Orchestras covered the Santa Rosa concert's production costs, Silow says, so the charities will get all the money that came in.

The Houston Symphony's musicians instigated and organized their twenty concerts in shelters themselves, Interim Executive Director and CEO Amanda Dinitz says. Some of the musicians took part as a respite from dealing with their own devastated homes. Four feet of water invaded violinist Annie Kuan-Yu Chen's apartment, destroying her and her husband's sheet music, personal mementos, and other belongings. But her violin was intact. "The second day or third day we were out of our apartment, my husband and I were very flustered about the things we needed to do," Chen recalls. "But at that point, we couldn't do anything. I thought that some music might de-stress the situation. And I thought some music would make people's lives a little easier, when they were in the same position I was in. It did make me feel better—to do what I was able to do as a musician."

Houston Symphony Interim Executive Director and CEO Amanda Dinitz says, "We're a nonprofit organization—we're here to serve the community. The city arguably has never needed it more."

A relief fund established by Houston Symphony Board President Janet F. Clark raised $100,000 that will go to musicians and staffers whose homes were damaged, Dinitz says. But they could not wait for that when it came to clearing out flooded houses: musicians and staff members had to move fast, lest mold take root in waterlogged walls and flooring. "There was a grassroots system for staff and musicians to go to one another's homes and help," Dinitz recalls. "We would get an email from Human Resources at 8 o'clock in the morning, saying, 'We need ten people at so-and-so's house at 9 o'clock to pull up hardwood and pull down drywall. Bring boots and work gloves.'"

While Jones Hall was shuttered for repair, Rice University's Shepherd School of Music let the orchestra perform the season's first three classical programs in its concert hall. The group opened the first two to the community for free. "We made a conscious decision to forfeit that revenue," Dinitz says. "We're a nonprofit organization—we're here to serve the community. And in my time in the community, the city arguably has never needed it more."

Houston Symphony violinist Annie Kuan-Yu Chen was among the orchestra's musicians who performed at shelters for displaced Houstonians, even though her own home had been damaged by the storm. Eric Arbter

Sometimes, musicians and orchestras far from the disasters step in to offer support. In Ohio, musicians from the Cleveland Orchestra, the Cleveland Institute of Music, Oberlin Conservatory, and Credo Music banded together for a benefit concert on September 8 at Severance Hall, with proceeds going to the American Red Cross. In October, the Philadelphia Orchestra raised $34,500 for Hurricane Maria relief efforts in Puerto Rico during performances of *West Side Story* in concert. All proceeds from the fundraiser, held with the Kimmel Center for the Per-

Artis–Naples

Florida's Naples Philharmonic and the Baker Museum share the Artis–Naples campus, and in preparation for Hurricane Irma the museum deployed storm shutters to protect the artwork, according to the disaster plan that was in place. Artwork was not damaged, although the building was.

Artis–Naples

The Naples Philharmonic made its October performances free as a thank-you to first responders and a salute to the community after Hurricane Irma. In photo: Music Director Andrey Boreyko led the Naples Philharmonic in Shostakovich's Fifth Symphony and the Dvorák Cello Concerto with Alban Gerhardt.

forming Arts and the Philadelphia-based Latino arts and cultural organization Taller Puertorriqueño, went to relief and recovery efforts in Puerto Rico and surrounding areas, distributed through the Pennsylvania-based relief organization Unidos PA'PR.

Not all disasters are natural. Following the heartbreaking shootings in its hometown this fall, Las Vegas Philharmonic changed the musical selections for its October 14 concert, and invited first responders from the city's police, fire, and EMS services and hospitals as well as the victims and their families, or anyone seeking the refuge and solace of music, to the concert at no charge. Music Director Donato Cabrera stated, "Music heals, and in response to the tragic events of October 1, we are changing the program for our upcoming concert to honor and reflect upon what makes us stronger when we face the future together. We will now perform a program of works by Barber, Beethoven, and Mozart that pays tribute to our citizens and their resilience."

What Happens Next

As the hardest-hit communities rebuild following natural disasters, their orchestras have to consider the effect of the upheavals on attendance and charitable giving. The work may be especially arduous in Sonoma and Napa counties, where the fires destroyed 10 percent of the housing stock. "It's time for everyone to come together," Santa Rosa Symphony's Silow says. "We had our fifteen minutes of national exposure" in the news when the fires first hit. "But there's a long road to recovery. There's still a lot to do for many people. Nobody really knows what the new normal is. But we know it's not going to be the way it was." The Santa Rosa Symphony is currently trying out candidates to be its next music director, and the group expects to unveil its choice this spring. The orchestra hopes the new leader's naming will help rejuvenate excitement and attendance, Silow says.

Hurricane Irma did little harm to the Naples Philharmonic's home, even though the adjacent Baker Museum—the orchestra's partner under the Artis–Naples umbrella group—suffered damage that will keep it closed for repair the entire season. The Houston orchestras' venues are city-owned, so the groups are off the hook for the cost of repairing the buildings.

But Harvey struck Houston on the very weekend the Mercury ensemble intended to hold a board retreat, at which its leaders would unveil plans to build a cash reserve and launch an endowment drive. As Mercury watches how attendance and fundraising fare after the storm, Ritter says, it still hopes to promote those longer-term goals.

The Houston Symphony expects Harvey's disruptions to cost it $2.5 million to $3 million in lost revenue, Dinitz says. But the orchestra expects to make up some or all of that. A board member offered a $500,000 challenge grant to help propel a campaign to shore up the budget. And

Recovery and restoration of the Nashville Symphony's Schermerhorn Symphony Center following the 2010 flood took nearly a year.

Alan Poizner

Courtesy of Nashville Symphony

Flooding of the basement of the Nashville Symphony's Schermerhorn Symphony Center in 2010.

Alan Poizner

Nashville Symphony President and CEO Alan D. Valentine at a free outdoor concert the orchestra gave after the torrential 2010 flood, which devastated the orchestra's home and much of the city.

the group is adding concerts it expects to be lucrative, such as screenings of *Harry Potter and the Chamber of Secrets* with the orchestra playing the score.

The 2010 storm waters crested on a Monday, Valentine recalls, and the orchestra and pop singer Christopher Cross performed a free outside concert in the center of Nashville the following Friday. The city's newspaper devoted the front page of the next day's edition to the concert. The layout was built around a dramatic photo showing symphony Music Director Giancarlo Guerrero in action with the crowd behind him. The headline proclaimed: "Money, Music & Muscle: Nashville Opens Its Heart." "I think doing that concert right away gave everybody a sense of normalcy," Valentine says. "The front page of *The Tennessean* the next morning was the turning point in the press coverage of the storm. It went from, 'Look how awful it is over here. Look how awful it is over there,' to, 'You know what? It's going to be OK.' And the symphony was the emblem of that."

After seven months of rebuilding, the Schermerhorn Symphony Center reopened with a New Year's Eve gala. But the orchestra faced a second hurdle. The Federal Emergency Management Agency, state of Tennessee, and other sources would eventually cover the bulk of the repair costs. But the orchestra first had to finance the $40 million repair job on its own, Valentine recalls. The group's finances were already coping with the debt from the center's construction and a decline in the endowment caused by the Great Recession. But the lender and the orchestra restructured the debt, and the aid from FEMA and other sources began flowing. The orchestra's last dollop of FEMA money finally arrived—in 2017. The federal agency had also helped pay for beefing up the building so it can better withstand future storms, insofar as anyone can envision them. "We all know what the weather is doing. It's getting worse and worse," Valentine says. "If we have a similar flood, we'll probably be fine. But if we have a worse flood, we may not be."

Nonprofits only became eligible for post-disaster support from the Federal Emergency Management Agency beginning in 2006. The League of American Orchestras partnered with national nonprofits to successfully advocate for the change through an act of Congress, and by working with FEMA to iron out regulatory guidance.

Orchestras, Recovery, and FEMA

When torrential rains inundated Nashville's Schermerhorn Symphony Center in May 2010, they drove the Nashville Symphony from its home for nearly seven months and left it with a $40 million repair bill. But on reflection, President and CEO Alan Valentine says, "The good news is: in a way, the storm was our finest hour. Today, we're a much stronger organization than ever. You know that thing about what doesn't kill you makes you stronger? It's really true. We have dramatically increased our revenues. We have reimagined a lot about how the institution works, it's relationship to the community is like. It's a much stronger relationship now."

Be Prepared

The Nashville Symphony was one the first cultural groups to benefit from Federal Emergency Management Agency aid. Nonprofits only became eligible beginning in 2006, says League of American Orchestras Vice President for Advocacy Heather Noonan. The League partnered with other

Janet Newcomb, performing arts coordinator for the Performing Arts Readiness Project, says that many arts groups fall far short of the emergency planning they need.

Not all disasters are natural. Several years ago, a car crashed into the wall of Janet Newcomb's office at the Orchestra of the Southern Finger Lakes in Corning, N.Y., damaging the building and rendering her work inaccessible.

Gregg Pachkowski/Pensacola News Journal

Musicians from Florida's Pensacola Symphony Orchestra, including bassoonist Abigail Walker, performed for evacuees seeking shelter from Hurricane Irma at the Pensacola Bay Center.

national nonprofits to successfully advocate for the change through an act of Congress, and by working with FEMA to iron out supportive regulatory guidance. "Only a few years prior to our flood, the League and some other organizations had gotten the FEMA regulations changed to help cultural groups," says the Nashville Symphony's Valentine. "We're extraordinarily grateful to have had the League's help in securing this support."

Federal money can assist with needs from urgent remediation to permanent repairs. But the process from first application to final check involves significant bureaucratic checklists and procedures, as witness the Nashville Symphony's seven years from storm to final payout. And a disaster-hit orchestra may seek help from its state or other groups at the same time. (The Houston Symphony received a $5,000 grant from the Texas Commission on the Arts to help cover the costs of its office and concert disruptions.)

"Advance preparation is very important," Noonan says. Orchestras that have no threat bearing down on them should "use this time—now—to plan ahead, and

"We can do what we were really meant to do: serve this community, first and foremost," says Santa Rosa Symphony President and CEO Alan Silow. "Rather than think internally, we have to think externally, and share the healing power of our music."

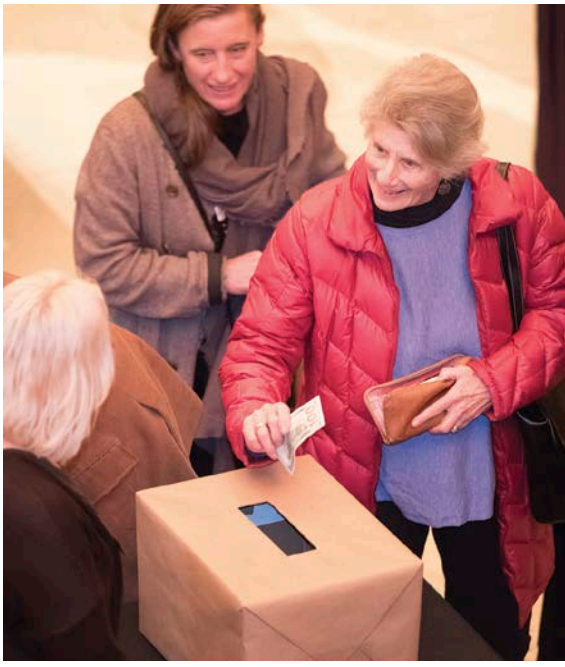
to understand how these policies work. A lot of folks don't think about the impact of these policies until they've been subject to a disaster. At that point, it's very hard to be prepared to seek assistance."

Many groups fall far short of the planning they need, says Janet Newcomb, performing arts coordinator for the Performing Arts Readiness Project. Launched in 2017, the three-year effort is funded by the Andrew W. Mellon Foundation and run by a consortium of regional cultural agencies. Through webinars, workshops, information on its website, and other resources, the project helps arts groups figure out how to navigate through emergencies. "We're kind of appalled at the number of organizations that do not have any inkling" about emergency preparedness, Newcomb says. "They're averse to planning. That's what came out of the focus groups and the surveys that spurred the project's creation. People just aren't geared that way. That's what we have to break through."

Make Plans

Nature's calamities are not the only emergencies a group might face. Newcomb thinks back to when she was the executive director of the Orchestra of the Southern Finger Lakes in Corning, N.Y.: A car crashed into the wall of her office, and she couldn't get back in to retrieve what she needed to go on with the day's work. Because the buildings on the street date back to the middle to late 1800s, there was also concern about structural damage. Today's most-fearsome prospects include active shooters and cyber crime. "When we do our introductory webinars, we realize how few organizations even have telephone trees," Newcomb says. Communication is one of the first components of a plan. In order to get up to speed on emergency preparedness and recovery, arts groups also have to ask themselves such things as:

- What's our chain of command for different kinds of emergencies?
- Who decides whether a performance is called off?
- Who are the public-safety officials in our city?
- Are our ushers trained for an emergency in the audience?
- Is our music library organized and safe?
- How secure is our financial and donor information?



Susan and Neil Silverman Photography

Audience members donate to recovery efforts at a benefit concert by the Santa Rosa Symphony following the recent wildfires. The free concert raised $112,000; throughout the season, the Santa Rosa Symphony is giving free tickets to first responders and people who lost their homes.

When a disaster strikes an entire region, Noonan says, help may begin at the state level. "Usually, the state's congressional delegation or state government will hold workshops and identify dedicated staff personnel who can guide folks through the process," she points out. "In the case of Texas after the hurricane, the Texas Commission on the Arts was

Susan and Neil Silverman Photography

The Santa Rosa Symphony presented a free concert on November 20 that raised $112,000 to benefit those affected by the recent firestorms. The musicians, conductors, and soloists donated their services. In photo: Music Director Bruno Ferrandis (right) salutes Conductor Laureate Jeffrey Kahane, who was the soloist in Beethoven's Piano Concerto No. 1. Also leading works at the concert was Conductor Emeritus Corrick Brown.

"It's time for everyone to come together," says Santa Rosa Symphony President and CEO Alan Silow.

very involved in gathering the resources that could help the arts community through that process." The system doesn't offer as much help to individual artists, Noonan says. So one of the League's next goals is to work toward more disaster assistance for them, such as aid for replacing instruments.

Luckily for young Kyle Victor in Houston, the Houston Youth Symphony's fund stepped up to provide his new cello. He and his family, who have been living in temporary quarters since the storm, have a longer wait to get back into their home: That may not happen until spring. But Victor downplays that. "Honestly," he says, "as long as I have my cello, I'm OK."

STEVEN BROWN, a Houston-based writer specializing in classical music and the arts, is the former classical music critic of the *Orlando Sentinel*, *Charlotte Observer*, and *Houston Chronicle*.

Disaster Preparedness Resources

Advanced preparation is essential to navigating natural disasters and other unexpected emergencies. The League of American Orchestras offers resources for musicians and orchestras affected by natural disasters, including links to federal and state organizations that give support; general information on disaster response, recovery, and readiness; and ways to help orchestras and musicians affected by natural disasters. Visit https://americanorchestras.org/disaster for more information as well as for links to the Performing Arts Readiness Project; ArtsReady.org, an online emergency preparedness service for arts and cultural nonprofits; the American Federation of Musicians' Hurricane Harvey Relief Fund; and the Federal Emergency Management Agency. League members with questions may contact advocacy@americanorchestras.org.

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It's Alive

Creating and performing new music is imperative for today's emerging artists, who seek to balance a passion for the here and now with a fervor for the classics.

By Lucy Caplan

Above, the Argus Quartet, from left: violinist Clara Kim, violist Dana Kelley, violinist Jason Issokson, and cellist Joann Whang

The death of classical music is fake news. Claims of its demise have been around a long time—as the musicologist Charles Rosen wryly noted, "the death of classical music is perhaps its oldest continuing tradition"—but they are regularly disproven. A sort of counter-tradition has sprung up, in which each supposed obituary generates a barrage of exasperated tweets and anxious think pieces assuring us that classical music is still alive.

One of the most vital elements of this resilient tradition is the creation and performance of new music. Today, as in every era before ours, people write, play, hear, and are profoundly moved by the music of our time. But this vibrancy can be hard to discern when one looks at bird's-eye-view assessments, which tend to spotlight dispiriting trends. (According to a survey by the Baltimore Symphony Orchestra, during the 2016-17 season only 12.3 percent of music programmed by the 85 American orchestras in the survey was by living composers; the average date of composition was 1888.) The interests and passions of individual artists paint a more vivid picture. The emerging artists featured here—the Argus Quartet, flutist Annie Wu, violinist Gareth Johnson, trumpeter Brandon Ridenour, and oboist Olivier Stankiewicz—engage with new music in richly varied ways.

A few common threads link these artists' approaches. Eager to integrate old and new, they aren't interested in isolating contemporary works from other repertoire. In addition, they draw inspiration from myriad non-classical genres: not only in terms of musical material, but also in how they collaborate with other artists and interact with audiences. They value new music's ability to introduce diverse voices into a tradition that historically has been dominated by white men. And they share a conviction that what was once a typical career trajectory—say, winning an orchestra job or performing mostly standard repertoire—is not the only way forward.

"When you set up the concert experience so it's obvious that you believe in the music," says Jason Issokson, violinist in the Argus Quartet, the audience "will come with you for just about anything."

Many of the featured artists emphasize that individual dedication can't substitute for structural change: institutions and individuals alike need to embrace new music, and existing organizations have a responsibility to provide support. Asserting that


The Argus Quartet


Ryan Brandenberg
Flutist Annie Wu


Violinist Gareth Johnson


Concert Artists Guild
Trumpeter Brandon Ridenour


Kaupo Kikkas
Oboist Olivier Stankiewicz

Concert Artists Guild

Above: The Argus Quartet performs at the 2017 Ravinia Music Festival as part of the Steans Institute. They make their official Ravinia debut this summer, in a concert with pianist Misha Dichter.

classical music isn't dead, then, isn't sufficient; it's imperative that we create conditions under which it can thrive. These artists offer a range of compelling possibilities for what that might look like. Individually and together, they demonstrate that the future of the art form is excitingly uncharted.

Argus Quartet

The members of the Argus Quartet don't want to be pigeonholed as new-music specialists. "We don't think of ourselves that way," violinist Jason Issokson explains. Rather, they see new music as a means of "rebalancing programs to make them live both in the present and in the tradition." To that end, their repertoire strikes a 50/50 balance between new and traditional works.

That balance means that new music is integral to the group's mission. Just months after their formation in Los An-

Kentucky Symphony Orchestra

Annie Wu during a 2015 concert with the Kentucky Symphony Orchestra, performing Lukas Foss's *Renaissance* Concerto.


Flutist Annie Wu

geles in 2013, the quartet (which, along with Issokson, comprises violinist Clara Kim, violist Dana Kelley, and cellist Joann Whang) received a grant from Chamber Music America to commission a work by Eric Guinivan. That piece, the composer's first string quartet, has become a collective favorite, and they will return to it this winter in a performance at the DiMenna Center in New York. They've also recently commissioned works by Donald Crockett, Thomas Kotcheff, and Juri Seo. Another longstanding priority is to program music by a diverse array of composers. "There is *so* much great music by people who are not just white guys," notes Issokson. "And it gets underrepresented. That may not be our fault, but if we don't look hard enough, that part is our fault."

Flutist Annie Wu says that new music "questions the norm," allowing "preconceived ideas to be poked and prodded. A lot of new music today breaks down not only aesthetic forms, but social ones as well."

Previously in residence at Yale University, the Argus Quartet is currently the Graduate Quartet in Residence at the Juilliard School. Awarded first prize at the University of Michigan's 2017 M-Prize Chamber Arts Competition, they were also selected as one of three performing ensembles for the Kronos Quartet's "Fifty for the Future" commissioning project. At their Alice Tully Hall debut in May 2018, they will present a characteristically wide-ranging program that includes works ranging from Josquin to Lutoslawski.

Performers often approach new music with what Issokson calls an "execution-based approach," especially when playing works by composers who employ highly precise notation and make unconventional technical demands. Rather than getting lost in the technical weeds, though, the Argus Quartet devotes the bulk of its rehearsal time to understanding a work's underlying structure and emotional scope. Whether they're collaborating with established figures or mentoring first-time student composers, their goal remains the same, says Issokson: "understanding the artistic concepts, rather than just trying to take whatever we see in front of us and just put the thing in the right place."

In turn, this approach helps the quartet develop thematically cohesive programs. Issokson gives the example of a program that juxtaposes a Haydn quartet with Andrew Norman's whimsical set of miniatures, *Peculiar Strokes*, illuminating both pieces' humor in order to create an "overarching journey." Most essential to the


Violinist Gareth Johnson tackles the electric violin.

group is that they convey their dedication to a new work to listeners. "When you set up the experience so it's obvious that you believe in the music, that there's some reason that it needs to be in this program," says Issokson, the audience "will come with you for just about anything."

Annie Wu

Flutist Annie Wu is fascinated by what new music makes possible. First, there's the pure excitement of hearing music by composers who live in the same world that we do. Then there's the way that new music lets us re-imagine that world. Wu explains that new music "questions the norm," allowing "preconceived ideas to be poked and prodded. A lot of new music today breaks down not only aesthetic forms, but social ones as well. It hopefully makes space in the classical realm for more women, people of color, and people of different backgrounds, which challenges some of the constructs in place."

"We have to continue to grow, continue to evolve, continue to change," says violinist Gareth Johnson.

Wu, 21, has performed widely as a soloist and an orchestral player. She is also a student in the Harvard College/New England Conservatory dual-degree program, from which she will earn an undergraduate degree in comparative literature and a graduate degree in flute performance. Her recent engagements include a performance of Mozart's Flute Concerto No. 1 with the California Symphony, as well as appearances as principal flutist with the New World Symphony and the Music Academy of the West Festival Orchestra.

Wu has also explored new music in various contexts. In 2011, when she was fifteen years old, her rendition of Greg Pattillo's *Three Beats for Beatbox Flute* went viral; it now has over two million views on YouTube. More recently, she performed Lukas Foss's *Renaissance* Concerto, which she calls "rarely performed but incredibly rich," with the Kentucky Symphony Orchestra. Currently, she's pursuing a thesis project for her degree in comparative literature: she commissioned Boston-based composer Charles Tarver to write a new work based on the songs of the character Mignon from Goethe's novel *Wilhelm Meister's Appren-*


Trumpet player Brandon Ridenour

ticeship (Ambroise Thomas's 1866 opera *Mignon* was also based on the novel).

Wu notes that while it's vital to honor musical traditions, those traditions come with "a lot of social baggage that becomes integrated and unchanged even as our social fabric demands otherwise." She wants to see orchestras place works by diverse composers at the center of programs, rather than on the margins. And Wu has a lot of questions she'd like answered. "Why aren't orchestras programming Asian American composers?" she asks. "Why does it have to be noteworthy when a woman composer is featured?" Ultimately, she says, orchestras have a duty to foster the aesthetic *and* social worlds they want to cultivate: "Symphony orchestras are really the groups with the most means and support to make this happen, and in many ways, this makes them the group that is most responsible. I hope that orchestras soon accept that they are in a position of exciting and necessary change."

Oboist Olivier Stankiewicz

Kaupo Kikkas

Gareth Johnson

"We can't remain in the past," says violinist Gareth Johnson. "We have to continue to grow, continue to evolve, continue to change." For Johnson, it's essential that new music appeals to listeners: "If you don't have that audience," he says, "we really don't have much going on here. So you truly have to find what people are looking for, what they are feeling." In practice, he finds that this often means turning to popular genres, New Age music, and "more recognizable things that people are really into." Johnson remains an active performer of standard repertoire: he's appeared as a soloist with orchestras, and this January he will perform Bruch's *Scottish Fantasy* with the Hartford Symphony Orchestra in Connecticut. But he is committed to working outside that tradition as well.

"You want to interact with repertoire works as you would with a piece your friend has written," says oboist Olivier Stankiewicz. "You tend to sacralize works less, to see them less as Greek statues."

Johnson, 31, is originally from St. Louis, and he has appeared as a soloist with orchestras including the Boston Pops and the National Symphony Orchestra. A repeat prizewinner at the Sphinx Competition, he has been a dedicated member of the organization, teaching at the Sphinx Performance Academy and touring with the Sphinx Virtuosi and Sphinx Symphony Orchestra. A graduate of the Lynn University Conservatory of Music, he is now based in southern Florida, where he performs in settings that range from recitals to gallery openings to awards shows.

A composer as well as a violinist, he is especially interested in music that uses technologies like loop pedals and sound-effect machines. Johnson is also a dedicated educator who works with over 200 students each week in his various capacities as a private teacher, artistic director of a community music school, and in-school teaching artist. In each context,

Young Concert Artists

Olivier Stankiewicz performs the Zimmermann Oboe Concerto with the Orchestre National de France.

he aims to create a fun environment in which students play music that excites them: "If it's 'Despacito' that they want to play, then I'll teach them how to play 'Despacito,'" he says, mentioning the hit tune of 2017.

Johnson believes that music schools would do well to broaden their curricula and encourage students to expand their musical horizons. While a conservatory student, he found himself supplementing his formal training with other educational sources: YouTube videos were an especially useful resource for learning about different technical approaches and musical styles. Rather than assuming that each student aspires to be an orchestra player or soloist, music schools could more fully "support people that are starting their own original ideas." Ultimately, Johnson says, young musicians today don't want to be "just another fish in the sea." Instead, "you have to find your own route."

Brandon Ridenour

Like many young musicians, the trumpet player Brandon Ridenour entered a conservatory with the intention of one day joining an orchestra. But his artistic interests soon led him elsewhere. "I had a weird route," Ridenour explains. After studying at Juilliard, he joined the quintet Canadian Brass, with whom he performed for seven years. During that time, he began to arrange and compose music, and to listen extensively to music outside the classical tradition.

As soloist, Ridenour seeks out new repertoire. He will soon premiere Gregory Spears's concerto for two trumpets and string orchestra, a co-commission of the BMI Foundation and Concert Artists Guild. In April, he'll perform Michael Gilbertson's new Trumpet Concerto with the Cheyenne Symphony Orchestra in Wyoming. In his experience, audiences tend to respond enthusiastically to new works. In recent years, he's sought out alternatives to the standard trumpet repertoire, and as a result has played "less and less traditional music" in his appearances with orchestras. "If it's up to me, then I come in with my own repertoire or transcriptions," he says. "The audience reactions are always stronger for new pieces."

"The classical music scene could use a little more of a band mentality," says trumpeter Brandon Ridenour—a willingness to collaborate, experiment, and bounce ideas off one another.

Ridenour, 32, has appeared as a concerto soloist with orchestras including the National Symphony Orchestra, Los Angeles Philharmonic, and Indianapolis Symphony Orchestra. Currently based in New York City, he has performed at major concert halls and at smaller, more offbeat venues, such as National Sawdust in Brooklyn and the Church of the Intercession Crypt in Harlem. He notes that one of the advantages of living in New York is the ability to hear an immense variety of live music. After leaving Canadian Brass and returning to the city, he says, "I really took advantage of that to hear more than just contemporary classical music, to hear what was happening with music everywhere. It intrigued me and inspired me to start my own non-traditional group." That group is Founders, a five-person songwriting collective comprised of classically trained musicians who work across genre boundaries. In December, the group premiered Ridenour's song cycle *Sacred Space*, which sets poetry by Edgar Allan Poe.

Working in collaborative settings has taught Ridenour that "the classical music scene could use a little more of a band mentality," a willingness to experiment and bounce ideas off one another. He notes that it can be difficult for orchestras to adopt this sort of approach, given their large size and resulting need to "get everybody comfortable and on board with the same artistic vision." In his experience, though, pursuing a multifaceted musical path has been deeply rewarding: "I just realized how fun and endless it can be."

Olivier Stankiewicz

For oboist Olivier Stankiewicz, collaboration is at the heart of new music. "I find it essential," he says. Collaboration can yield important technical insights, as when performer and composer work together to figure out precisely what sounds they want to create. Even more important, though, the process "ideally leads the instrumentalist to think in ways that he is not used to thinking," thus shaping the future of the repertoire.

In 2015, at the age of 25, Stankiewicz was appointed principal oboist of the London Symphony Orchestra. Originally from Nice, France, he previously served as principal oboe of the Orchestre National

Kaupo Kikkas

Olivier Stankiewicz

du Capitole de Toulouse, and has also performed with the Royal Concertegebouw in Amsterdam. As a soloist, he has appeared with the French National Orchestra, Monte-Carlo Philharmonic, and Tokyo Sinfonietta, among others.

Performer-oboist collaborations have a long history. A prime example is Berio's landmark *Sequenza VII* for the instrument, for which the composer worked closely with Heinz Holliger; Stankiewicz notes the piece established both "a grammar in terms of sound, and also a certain approach to the instrument that is based on experimentation with the composer." Stankiewicz regularly commissions new music for his instrument. Recent and upcoming projects include Benjamin Attahir's concerto *Nur*, Laurent Durupt's concerto for oboe and wind band, a solo piece by Januibe Tejera, and Tonia Ko's *Highwire* for oboe and electronics. He also finds that working with composers helps illuminate the standard repertoire in new ways. "You become more practical and you tend to sacralize works less, to see them less as Greek statues," he explains. "You want to interact with repertoire works as you would with a piece your friend has written. If you feel more free with a new piece, you also feel more free with the repertoire."

Stankiewicz believes that the processes by which new music gets performed "should be challenged a bit more." Traditional performance conventions "create a lot of expectations, which sometimes are irrelevant to the repertoire we're playing." For this reason, he enjoys playing new music in alternative venues, such as the Café OTO in London. In addition, length and orchestration requirements for commissions, coupled with limited rehearsal time, sometimes create a situation in which "works are not performed at their optimum." The "pressure for results" can supersede deep engagement. Ideally, he would like to see more opportunities for in-depth collaboration with composers and multiple performances of new works. As he puts it, "The more interesting the piece, sometimes, the more you need to spend a lot of time with it." S

LUCY CAPLAN is a Ph.D. candidate at Yale University, where she is writing a dissertation on African American opera in the early twentieth century. She received the 2016 Rubin Prize for Music Criticism.

EMERGING ARTISTS 2018

Our annual listing of emerging soloists and conductors is inspired by the breadth and sheer volume of young classical talent. The following list of emerging talent is provided by League of American Orchestras business partners and is intended as a reference point for orchestra professionals who book classical series. It does not imply endorsement by *Symphony* or the League.

Conductors

Pablo Rus Broseta
Opus 3 Artists
opus3artists.com
212 584 7500

Martin Majkut
Diane Saldick, LLC
martinmajkut.com
212 213 3430

Matthew Troy
Diane Saldick, LLC
dianesaldick.com
212 213 3430

Nicholas Hersh
Opus 3 Artists
nicholashersh.com
212 584 7500

Ruth Reinhardt
Opus 3 Artists
ruth-reinhardt.squarespace.com
212 584 7500

Ensembles Performing with Orchestra


Photo by Jason Paige

Donald Sinta Quartet
Concert Artists Guild
concertartists.org/artist/donald-sinta-quartet
212 333 5200

CAG's First-prize-winning American saxophone quartet—acclaimed as "a tight-knit ensemble exploding with power and virtuosity" (*Boston Musical Intelligencer*)—offers concertos for quartet and orchestra by William Bolcom, Philip Glass, and Steven Mackey.


Photo by Jiyang Chen

Lysander Piano Trio
Concert Artists Guild
concertartists.org/artist/lysander-piano-trio
212 333 5200

The Strad hailed this 2012 CAG Competition-winning Trio's "incredible ensemble, passionate playing, articulate and imaginative ideas." Repertoire includes triple concerti by Beethoven, Martinu, and Nico Muhly, and Lera Auerbach's *Serenade for a Melancholic Sea*.


Photo by Saverio Truglia

Third Coast Percussion
thirdcoastpercussion.com
518 573 9428

Grammy Award-winning, "commandingly elegant" (*New York Times*) quartet of classically trained percussionists hailing from Chicago. Current orchestral repertoire includes new concertos by David T. Little and Augusta Read Thomas.

Instrumentalists

Photo by Detao Zong

Hanzhi Wang, accordion
Young Concert Artists

yca.org
212 307 6657

“Her interpretational skills boast a luminosity and artistic flair I have rarely experienced… a talent beyond measure” (Sofia Gubaidulina). Offering concertos by Piazzola, J.S. Bach, Handel, Hovhaness, Gubaidulina, and Mozart.

Photo by I-Jung Huang

Zlatomir Fung, cello
Young Concert Artists

yca.org
212 307 6657

"A rich, warm tone, impeccable intonation and thoughtful phrasing" (*The Baltimore Sun*). Performances with George Enescu Philharmonic, Ann Arbor Symphony, Baltimore Chamber Orchestra, Santa Cruz Symphony, Grand Rapids Symphony, and the Boston Pops.

Robin Hasenpflug, cello
Great Lakes Performing Artist Associates

robinhasen.com
734 665 4029

Known for her passionate performances and warm stage presence; has given solo performances internationally. Current member of the Wisconsin Chamber Orchestra, appeared as principal on recent recordings.

Photo by Matt Dine

Sang-Eun Lee, cello
Young Concert Artists

yca.org
212 307 6657

“Prodigiously talented, powerful technique and musical poise (*Washington Post*). Performances with the Seoul Philharmonic, the Orchestra of St. Luke’s, Sinfonia Gulf Coast, and the Fort Smith Symphony.

Photo by Lisa-Marie Mazzucco

Thomas Mesa, cello
Astral

astralartists.org
215 735 6999

Astral Auditions winner. Winner: Sphinx, Thaviu, Alhambra competitions. Soloist: Cleveland Orchestra, Los Angeles Philharmonic at the Hollywood Bowl, Erie Chamber Orchestra, Firelands Symphony, Elgin Symphony Orchestra.

Photo by Christian Steiner

Narek Arutyunian, clarinet
Young Concert Artists

yca.org
212 307 6657

“Reaches passionate depths with effortless technical prowess” (*Washington Post*). Artie Shaw’s *Concerto* with the Boston Pops. Performances with the Prague Radio Symphony, Orchestra of St. Luke’s, Meridian and Albany symphonies.

Photo by Yi-Suk Jang

Yoonah Kim, clarinet
Concert Artists Guild

concertartists.org/artist/yoonah-kim
212 333 5200

2016 CAG Competition-winner, this Korean-Canadian clarinetist—hailed for her “endless silken tone…and full ringing sound” (*Albany Times Union*)—recently debuted at Zankel Hall with Ensemble Connect, under the baton of Sir Simon Rattle.

Instrumentalists (continued)

Photo by Vanessa Briceno

Xavier Foley, double bass
Young Concert Artists
yca.org
212 307 6657

"A standout player" (*The Philadelphia Inquirer*). Performances with the Atlanta Symphony, Nashville Symphony, Brevard Concert Orchestra, Philadelphia Orchestra, and Sphinx Virtuosi.

Photo by Ron Cohen Mann

Sam Suggs, double bass
Concert Artists Guild
concertartists.org/artist/sam-suggs
212 333 5200

Musical America's New Artist of the Month (October 2015) also won First Prize at the 2015 International Society of Bassists Solo Competition and was named Concert Artists Guild's 2016 New Music/New Places Fellow.

Photo by Matt Dine

Anthony Trionfo, flute
Young Concert Artists
yca.org
212 307 6657

"A natural soloist, Trionfo was spellbinding" (*Santa Barbara Voice*). Performances with the Music Academy of the West Festival Orchestra (Jolivet), ProMusica Chamber Orchestra (Brandenburg No. 5), and the Colburn Orchestra (Corigliano *Pied Piper* Fantasy).

Photo by Ryan Brandenberg

Annie Wu, flute
Astral
astralartists.org
215 735 6999

Astral Auditions winner. Winner: James Pappoutsakis, Yamaha Young Performing Artist, and YoungArts National competitions. U.S. Presidential Scholar in the Arts. Soloist: Vienna International Orchestra, San Francisco Symphony, California Symphony, Kentucky Symphony Orchestra.

Photo by Tony Checchia

Jiji, guitar
Concert Artists Guild
concertartists.org/artist/jiji
212 333 5200

CAG's 2016 First Prize Winner, hailed by the *Calgary Herald* as "talented, sensitive…brilliant," Jiji plays a wide range of concertos on both acoustic and electric guitars. Recent performance with Kansas City Symphony.

Photo by Kaupo Kikkas

Olivier Stankiewicz, oboe
Young Concert Artists
yca.org
212 307 6657

"Astounding technique, rich sound, and mature artistry" (*ResMusica*). Performances with the London Symphony, Orchestre Royal de Chambre de Wallonie, Monte-Carlo Philharmonic, and at London's Wigmore Hall.

Photo by Phil Channing

Dominic Cheli, piano
Concert Artists Guild
concertartists.org/artist/dominic-cheli
215 333 5200

Applauded for "splendid playing… and technical prowess" (*MusicWeb International*), American pianist Dominic Cheli is CAG's 2017 First Prize winner. Current highlights: Music Academy of the West Orchestra, Metropolitan Orchestra of St. Louis, and Northwestern German Philharmonic.

Photo by Ellen Appel-Mike Moreland, The Cliburn

Fei-Fei Dong, piano
Concert Artists Guild

concertartists.org/artist/fei-fei-dong
212 333 5200

2013 Cliburn finalist and 2014 CAG winner, recognized for her "natural musicality and beauty of tone" (*Cincinnati Enquirer*). Current concerto highlights: Buffalo Philharmonic, American Symphony Orchestra, Calgary Philharmonic, Long Beach Symphony, and Pacific Symphony.

Photo by Christian Steiner

Rémi Geniet, piano
Young Concert Artists

yca.org
212 307 6657

"Simply staggering in pianistic and musical maturity" (*Diapason*). Performances with the Hong Kong Sinfonietta, the St. Petersburg Philharmonic, the Richmond Symphony, and the St. Louis Symphony.

Photo by Christian Steiner

Tomer Gewirtzman, piano
Young Concert Artists

yca.org
212 307 6657

Hailed for his "formidable virtuosity and stylistic sensitivity" (*Washington Post*). Performances with the Israel Philharmonic, the Aspen Concert Orchestra, and the Shreveport Symphony Orchestra.

Photo by Ryan Brandenberg

Natalia Kazaryan, piano
Astral

astralartists.org
215 735 6999

Astral Auditions winner. Prizes: Eastman Young Artists International, Kosciuszko Foundation Chopin, and New York piano competitions; Concours FLAME; Concours international de piano d'Ile de France. Soloist: Ann Arbor Symphony.

Photo by Christian Steiner

Dasol Kim, piano
Young Concert Artists

yca.org
212 307 6657

"A magician of the keyboard" (*Friedrichshafen Herald*). Performances with the Tonhalle Orchestra, New York Philharmonic, Bavarian Radio Symphony Orchestra, and the Fort Worth Symphony.

Photo by Myung Jin Koh

Do-Hyun Kim, piano
Young Concert Artists

yca.org
212 307 6657

2014 Gilmore Keyboard Festival Fellow, Top Prize at the 2017 Vendome Prize for Piano, Prokofiev Concerto No. 2 with the Mariinsky Orchestra, and upcoming recital debut at the 2018 Verbier Festival.

Photo by Kaupo Kikkas

Daniel Lebhardt, piano
Young Concert Artists

yca.org
212 307 6657

"He brought narrative sweep and youthful abandon… with power, poetry and formidable technique (*NY Times*). Decca Classics *Bartók Complete Works*. Performances with Auburn and Dearborn symphonies, Wigmore Hall, and at Musée du Louvre.

Instrumentalists (continued)

Photo by Matt Dine

Nathan Lee, piano
Young Concert Artists

yca.org
214 307 6657

"He had the audience in the palms of his hands" (*Cleveland Classical*). Performances with the Buffalo Philharmonic, Seattle Symphony, the Minnesota and Cleveland orchestras.

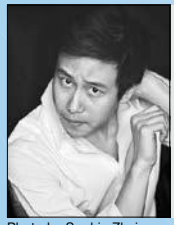

Photo by Sophie Zhai

Steven Lin, piano
Cadenza Artists

stevenlinpiano.com
310 896 8527

"A muscular poet of the keyboard" (*Washington Post*). Baltimore Symphony, Bravo! Vail, LACO, KC Symphony, National Taiwan Symphony, Orquesta Sinfónica Nacional de Mexico. Prize-winner of Rubinstein Piano Competition, Van Cliburn, CAG.

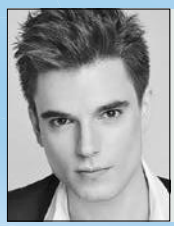

Photo by Sophie Zhai

Andrew Tyson, piano
Young Concert Artists

yca.org
212 307 6657

"A real poet of the piano" (BBC Radio3). Performances with the Orchestra of St. Luke's, North Carolina and Kansas City symphonies, Moscow Virtuosi, Brevard Philharmonic, and the Hallé and Louisville orchestras.

Photo by Marcella Prieto

Ko-Eun Yi, piano
Concert Artists Guild

concertartists.org/artist/ko-eun-yi
215 333 5200

2013 CAG Competition Winner and World Piano Competition Gold-medalist. "Played with élan and fire and a surplus of bravura technique" (*Cincinnati Enquirer*). Featured concerto appearances: Boston Symphony, Seoul Philharmonic, Jerusalem Symphony, and Barcelona Symphony.

Photo by Matt Dine

Yun-Chin Zhou, piano
Young Concert Artists

yca.org
212 307 6657

"Stunning technical feats are combined with a touching musical sensitivity" (*Huffington Post*). Performances with the Fort Smith Symphony, Orchestra of St. Luke's, Columbus Symphony, and Orchestra of Indian Hill.

Photo by Jiyang Chen

Brandon Ridenour, trumpet
Concert Artists Guild

concertartists.org/artist/brandon-ridenour
215 333 5200

2014 CAG Competition Winner. "Heralds the trumpet of the future" (*Chicago Sun-Times*). Recent concerto highlights include: Los Angeles Philharmonic and the Indianapolis, Jacksonville, Edmonton, Grand Rapids, and Kalamazoo symphony orchestras.

Photo by Matt Dine

Ziyu Shen, viola
Young Concert Artists

yca.org
216 307 6657

"Making her mark on the music scene" (*Isle of Man Courier*). First Prize, Lionel Tertis International Competition. Performances with the ORF Radio-Symphonieorchester, Philharmonia Orchestra in London, Calgary Philharmonic Orchestra, and the Long Bay Symphony.

Photo by Matt Dine

Benjamin Baker, violin — **yca.org**
Young Concert Artists — **212 307 6657**

"Baker gave an incandescent performance" (*The Arts Desk*). Performances with Auckland Philharmonia, the Royal Philharmonic, and the English Chamber Orchestra. Returns to Wigmore Hall and tours the U.S., China, Argentina, and Chile.

Photo by Vanessa Briceno

Nikki Chooi, violin — **astralartists.org**
Astral — **215 735 6999**

Astral Auditions winner. Soloist: Winnipeg, St. Petersburg, Victoria, Edmonton symphonies; Malaysian, Calgary philharmonics; National Orchestra of Belgium; l'Orchestre Symphonique de Montréal. Served as: concertmaster, Metropolitan Opera Orchestra; member, Time for Three.

Photo by Ryan Brandenberg

Timothy Chooi, violin — **astralartists.org**
Astral — **215 735 6999**

Astral Auditions winner. Bronze Medal, Michael Hill International Violin Competition, Montreal Symphony Manulife Competition. Soloist: Vancouver, Newfoundland, Edmonton, Malaysian Philharmonic, Santa Barbara Symphony, National Arts Center Orchestra.

Photo by Lisa-Marie Mazzucco

Bella Hristova, violin — **yca.org**
Young Concert Artists — **213 307 6657**

"A player of impressive power and control" (*Washington Post*). Performances with the Austin, Columbus, Milwaukee, Hilton Head, Rogue Valley, Quad City, Knoxville, and Delaware symphonies, and the Westchester Philharmonic.

Photo by Estrostudio

YooJin Jang, violin — **concertartists.org/artist/yoojin-jang**
Concert Artists Guild — **215 333 5200**

Hailed by *The Strad* for her "consummate performances," she is a 2017 CAG Winner and First Prize winner of Japan's 2016 Sendai Competition. Concerto highlights include: KBS Symphony, Seoul Philharmonic, and Budapest Festival Orchestra with Ivan Fischer.

Photo by Kristen Jensen

Hye-Jin Kim, violin — **concertartists.org/artist/hye-jin-kim**
Concert Artists Guild — **215 333 5200**

Yehudi Menuhin International Competition First Prize winner recognized for "supremely musical playing" (*The Strad*). Featured concerto engagements: Philadelphia Orchestra, New Jersey Symphony, BBC Concert Orchestra, Seoul Philharmonic, and Hannover Chamber Orchestra.

Photo by Kate L Photography

Tessa Lark, violin — **tessalark.com**
Sciolino Artist Management, LLC — **212 721 9975**

Avery Fisher Career Grant; Silver Medal, Indianapolis Violin Competition; First Prize, Naumburg Competition. Season includes Corigliano *Red Violin* Concerto, Dvorák Violin Concerto with Buffalo Philharmonic, world premiere with Carmel Symphony Orchestra.

Instrumentalists (continued)

Photo by Matt Dine

SooBeen Lee, violin — **yca.org**
Young Concert Artists — **214 307 6657**

"Korea's hottest violin prodigy" (*Hancinema*). Performances with Seoul Philharmonic, Suwon Philharmonic, Busan Philharmonic Orchestra, Incheon Philharmonic Orchestra. First Prize, Moscow International David Oistrakh Violin Competition.

Gregory Maytan, violin — **gregorymaytan.com**
Great Lakes Performing Artist Associates — **734 665 4029**

Grammis-nominated soloist, awarded "CD of the Month" by *The Strad*, which stated he "plays with lyrical freshness and infectious vitality." Soloist under Dennis Russell Davies and Evind Gullberg-Jensen.

Photo by Alexander Basta

Aleksey Semenenko, violin — **yca.org**
Young Concert Artists — **212 307 6657**

"Powerful technique, rich tone and passionate approach" (*NY Times*). Performances with the National Philharmonic of Russia, Seattle Symphony, Brussels Philharmonic, Orchestra of St. Luke's, Deutsche Symphony Orchestra, and Brevard Philharmonic.

Photo by Kevin Michael Murphy

Melissa White, violin — **samnyc.us**
Sciolino Artist Management, LLC — **212 721 9975**

Sphinx laureate Melissa White has performed with such organizations as the Boston Pops and Cleveland Orchestra. This season she makes her solo debut with the National Philharmonic and returns to the Chicago Sinfonietta.

Photo by Jiyang Chen

Itamar Zorman, violin — **itamarzorman.com**
Frank Salomon Associates Inc. — **212 581 5197**

A Tchaikovsky Competition winner, but so much more than a brilliant virtuoso. Just listen and you'll know why he's been called a "violin whisperer" whose special musicality touches your soul.

CELLO

Gabriel Cabezas
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astralartists.org
215 735 6999

Christine Lamprea
Astral
astralartists.org
215 735 6999

Edgar Moreau
Opus 3 Artists
facebook.com/EdgarMoreau.OfficialPage
212 584 7500

Timotheos Petrin
Astral
astralartists.org
215 735 6999

FLUTE

Beomjae Kim
Astral
astralartists.org
215 735 6999

Annie Wu
Astral
astralartists.org
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GUITAR

Jordan Dodson
Astral
astralartists.org
215 735 6999

Celil Refikkaya
Diane Saldick, LLC
celilrefikkaya.com
212 213 3430

HARP

Rachel Lee Hall
Astral
astralartists.org
215 735 6999

Emily Levin
Astral
astralartists.org
215 735 6999

PIANO

Kenny Broberg
The Cliburn
kennybroberg.com
817 738 6536

Aaron Diehl
Opus 3 Artists
aarondiehl.com
212 584 7500

Daniel Hsu
The Cliburn
danielhsumusic.com
817 738 6536

Henry Kramer
Astral
astralartists.org
215 735 6999

George Li
Opus 3 Artists
georgelipianist.com
212 584 7500

Zhenni Li
Astral
astralartists.org
215 735 6999

Sejoon Park
Astral
astralartists.org
215 735 6999

Ronaldo Rolim
Astral
astralartists.org
215 735 6999

Alexander Schimpf
Diane Saldick, LLC
alexanderschimpf.com
212 213 3430

Yekwon Sunwoo
The Cliburn
yekwonsunwoo.com
817 738 6536

Viktor Valkov
Astral
astralartists.org
215 735 6999

SAXOPHONE

Jonathan Wintringham
Astral
astralartists.org
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TROMBONE

Brittany Lasch
Astral
astralartists.org
215 735 6999

VIOLIN

Kinga Augustyn
Diane Saldick, LLC
kingaaugustyn.com
212 213 3430

Katie Hyun
Astral
astralartists.org
215 735 6999

Alexi Kenney
Opus 3 Artists
alexikenney.com
212 584 7500

Danbi Um
Astral
astralartists.org
215 735 6999

Vocalists

Jean Bernard Cerin, baritone — **greatlakespaa.org**
Great Lakes Performing Artist Associates — **734 665 4029**

Commended for his “burnished tones” after performing at the Philadelphia Bach Festival, charmed audiences throughout the United States, France, Austria, and his native Haiti. Assistant Professor of Voice at Lincoln University.

Photo by Christian Steiner

Samuel Hasselhorn, baritone — **yca.org**
Young Concert Artists — **212 307 6657**

Demonstrates “moments of emotion and pure musicality that will not soon be forgotten” (*Crescendo*). First Prize Das Lied International Song Competition; Boise Philharmonic, the Oregon Mozart Players, and the Leipzig Gewandhaus.

Vocalists (continued)

Ariadne Greif, soprano
Cadenza Artists

ariadnegreifsoprano.com
310 896 8527

"Luminous, expressive voice," "searing top notes," "dusky depths," "one of the most searingly painful and revealing operatic performances in recent times" (*NY Times*). Beethoven 9, *Carmina Burana*, Lutoslawski *Chantefleurs et Chantefables*.

Photo by Caroline Mariko Stucky

Jessica Victoria, soprano
Great Lakes Performing Artist Associates

jessicabachicha.com
734 665 4029

"She starts to sing and it's almost a spiritual event," *Albuquerque Journal*. Performed at Vatican and Carnegie Hall. Won two international competitions, featured with Mid-Atlantic Symphony and New Mexico Philharmonic.

BARITONE

Hadleigh Adams
Schwalbe and Partners
hadleighadams.com
212 935 5650

Andrew McLaughlin
Uzan International Artists
andrewmclaughlinbaritone.com
570 419 9910

John Viscardi
Uzan International Artists
johnviscardi.com
516 724 1117

CONTRALTO

Alessandra Visentin
Schwalbe and Partners
alessandravisentin.com
212 935 5650

COUNTERTENOR

Eric Jurenas
Schwalbe and Partners
ericjurenas.com
212 935 5650

MEZZO-SOPRANO

Alyssa Martin
Uzan International Artists
alyssamartinmezzo.com
336 453 4454

Naomi Louisa O'Connell
Concert Artists Guild
concertartists.org
215 735 6999

Chrystal E. Williams
Astral
astralartists.org
215 735 6999

SOPRANO

Cecilia Violetta López
Uzan International Artists
ceciliaviolettalopez.squarespace.com
702 581 4004

Meghan Picerno
Uzan International Artists
meghanpicerno.com
973 886 9674

Sarah Shafer
Astral
astralartists.org
215 735 6999

Magali Simard-Galdés
Uzan International Artists
magalisimardgaldes.com
514 318 4830

Laura Strickling
Schwalbe and Partners
laurastrickling.com
212 935 5650

TENOR

John Matthew Myers
Kirshbaum Associates Inc.
johnmatthewmyers.com
212 222 4843

David Walton
Uzan International Artists
davidwaltontenor.com
501 230 3039

CAG
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DOMINIC CHELI
piano

FEI-FEI DONG
piano

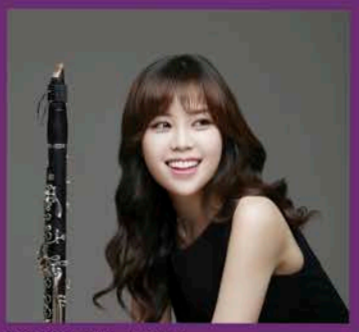
KO-EUN YI
piano

YOOJIN JANG
violin

HYE-JIN KIM
violin

SAM SUGGS
double bass

JIJI
guitar



YOONAH KIM
clarinet

BRANDON RIDENOUR
trumpet

NAOMI LOUISA O'CONNELL
mezzo-soprano

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212 333 5200

Doug Coombs

In Service

From hospital wards to classrooms, prisons, and more, orchestra musicians are connecting with their communities beyond the concert hall. The five recipients of the 2017 Ford Musician Awards for Excellence in Community Service are at the forefront of this groundswell of activity.

By Chester Lane

Today's orchestra musicians rightfully occupy pride of place center stage in concert halls, theaters, and performing arts centers. Off the concert stage, they are also engaging diverse new communities with the art, inspiration, and solace of music in Alzheimer's care facilities, public-school classrooms, detention centers, and hospitals. For the second year running, the League of American Orchestras' Ford Musician Awards for Excellence in Community Service honor a select group of musicians who do this vital work, which embraces broad segments of the community. The most recent Ford Musicians received their awards in June 2017 at the League's National Conference in Detroit: Mark Dix, a violist in the Phoenix Symphony; Michael Gordon, principal flute in the Kansas City Symphony; Diane McElfish Helle, a violinist in the Grand Rapids Symphony; Eunsoon Lee-Corliss,

The League of American Orchestras' Ford Musician Awards for Excellence in Community Service were a focus of the League's Conference in June. The 2017 recipients of the Ford Musician Awards spoke at the "Activating and Nurturing Community Alliances" session, and the awards were presented at the Annual Meeting, with, from left: Todd Nissen, director of communications, Ford Motor Company Fund and Community Services; Yisel Cabrera, manager of community relations, Ford Motor Company Fund and Community Services; Diane McElfish Helle, violinist, Grand Rapids Symphony; Peter Zlotnick, principal timpani and education manager, Greensboro Symphony Orchestra; Eunsoon Lee-Corliss, principal viola, Knoxville Symphony Orchestra; Mark Dix, violist, Phoenix Symphony; Michael Gordon, principal flute, Kansas City Symphony; Aaron Barndollar, community development coordinator, Ford Motor Company Fund and Community Services; and Jesse Rosen, president and CEO, League of American Orchestras.

principal viola in the Knoxville Symphony Orchestra; and Peter Zlotnick, principal timpani and education manager at the Greensboro Symphony Orchestra. These five musicians were selected by a panel of peer professionals through a competitive nomination process. In addition to recognition, each musician received a grant of $2,500, and an additional $2,500 went to the home orchestra to support professional development for musicians in community service and engagement. The Ford Musician Awards for Excellence in Community Service are made possible by Ford Motor Company Fund.

While the Ford Awards single out individual musicians for exemplary achievement, the community service work they recognize is done under the auspices of their respective orchestras, linked to programs at those orchestras. Those programs take myriad forms. The Phoenix Symphony's Mind Over Music project aims to enhance learning and musical awareness by pairing orchestra members with classroom teachers in year-long explorations of specific subject areas. Community Connections brings ensembles from the Kansas City Symphony to community centers, retirement homes, and, in recent years, a men's correctional facility. The Music for Health initiative connects Grand Rapids Symphony musicians with music therapists in the city's Spectrum Health hospital system. In the Knoxville Symphony Orchestra's Health and Wellness program, specially trained musicians use music to help hospital patients heal and to relieve stress for families and caregivers. At North Carolina's Greensboro Symphony Orchestra, multiple youth-oriented training, engagement, and performance activities take place under the umbrella of the Education Department.

Dix, Gordon, Helle, Lee-Corliss, and Zlotnick all work closely with their colleagues in these projects. And, as their stories reveal, collaboration with other institutions—schools, healthcare facilities, retirement homes, community centers, prisons—is essential to their success bringing their orchestras and their communities closer together.

Phoenix: Mark Dix

Schoolchildren in Phoenix received a memorable lesson in civics the day Mark Dix brought his viola and two string colleagues from the Phoenix Symphony to an elementary school classroom—not to play a concert, but to demonstrate the workings of government. "The violin was designated as the executive branch, the viola as the legislative branch, the cello as the judicial branch," he recalls. "We had little additions to our clothing: a necktie for the president, a cowboy hat for the legislature, a black cloak for the judiciary. A kid says, 'I want a bill. It needs to be very fast here, and very quiet there.' The 'bill' has to be drafted, go through channels of government, signed into law. We would play with our backs to each other to show what happens when we're not connecting. There were lots of ways we could manipulate the 'bill' based on involvement from the kids. Then the group played it and put it into action."

Education has been a major focus of Dix's work since he joined the Phoenix Symphony in 1995. His idea of bringing a string trio to school to illustrate the politics of tripartite governance was part of Mind Over Music, a curriculum-based program started

Phoenix Symphony violist Mark Dix (center) works in schools as part of the Phoenix Symphony's Mind Over Music project, which pairs orchestra members with classroom teachers to explore specific subject areas and enhance learning and musical awareness.

by the orchestra about six years ago to supplement its in-school concert activities. "An individual musician is paired with a specific classroom teacher," Dix explains. "They work together for a full school year and develop lessons where the musician comes in to address a particular topic through music. Bringing professionals into

Phoenix Symphony violist Mark Dix (center) is part of a research project studying how live music can benefit Alzheimer's patients, in conjunction with the School of Nursing at Arizona State University. It's one component of the Phoenix Symphony's B-Sharp Music Wellness program, which sends musicians into hospitals, homeless shelters, and Alzheimer's care facilities.

the classroom excites the kids, raises their level of interest in the topic."

It can apparently raise academic achievement as well. According to Phoenix Symphony President and CEO Jim Ward, a three-year longitudinal study found that test scores were sixteen points higher at the school where Mind Over Music was piloted than at a control school where students did not have access to the program. By the 2016-17 season, Ward says, Mind Over Music had been extended to ten schools, and this season it reaches twenty.

"These programs are getting us out of our box as musicians," says Phoenix Symphony violist Mark Dix. "We're learning to really engage the people we're working with, in as genuine a way as possible."

Measuring the positive impact of music on the community is also part of the Phoenix Symphony's B-Sharp Music Wellness program, which sends musicians into hospitals, homeless shelters, and Alzheimer's care facilities. In conjunction with the School of Nursing at Arizona State University, Dix and others are in the third year of a research project studying how live music can benefit Alzheimer's patients. Dix states: "We're asking, 'What is the effect of musicians coming to a facility every Monday night to play for the same group of patients?' " Part of the answer, he says, comes from cortisol tests—the musicians, patients, and caregivers are tested before and after the performance to measure emotion-induced changes in saliva chemistry—and part of it comes from the forms that musicians fill out describing "where we're at psychologically, how the experience has affected their day, what the mood of the room was.

"We've had a lot of training in how to adjust the music for these Alzheimer's patients," Dix continues. "Sessions are facilitated by a music therapist from ASU. For the first couple of visits you'll see a lot of anxiety in the patients and the musicians. As the sessions evolve, there's a higher level of comfort. We see smiles and tears, see people singing who haven't spoken in years. It's also getting us out of our box as musicians. We're not just coming in to play Mozart. As with the Mind Over Music program, we're learning to really engage the people we're working with, in as genuine a way as possible."

Kansas City: Michael Gordon

Michael Gordon has served as principal flute in the Kansas City Symphony since 2007, and says that he's "always done a lot of community outreach work." Playing in prisons, however, was something he'd never thought much about prior to his association with Tom Smeed, a symphony donor and the proprietor of a local firm called Health Practice Management Inc. Smeed, Gordon says, was very passionate about the volunteer work he'd been doing at Lansing Correctional Facility, a men's prison in northeast Kansas, and was a board member of Arts in Prison, a nonprofit dedicated to providing inmates with hands-on arts activities. Gordon recalls that Smeed "asked me if it would be possible for musicians from the orchestra to come to the prison."

Bringing music to the incarcerated was an idea that fit well with the Kansas City Symphony's Community Connections program, which had long been providing area residents with free chamber music concerts and sending small groups of musicians to retirement homes and community centers. A collaboration with Arts in Prison would help the orchestra extend that community mission to a different population. Under the orchestra's auspices, Gordon invited colleagues to join him in presenting small-group concerts at the prison. The program launched in spring 2015. "The first time," he says, "we went in with a string quartet, a clarinet, and me on the flute. It was Haydn and Mozart—not specifically tailored to the inmates, but in between pieces we spoke about the music and tried to relate it to experiences that would be common to them. There were about 100 attendees, who came voluntarily, and it was incredibly well received."

Since that first 2015 concert, Gordon says, "We've gotten a little more creative with our programming. An idea about composers who had been in jail turned into a concert that was all music by Beethoven," who had been jailed for disorderly conduct. "We used a string quartet and a woodwind quintet, with Aram Demirjian, who was then our assistant conductor, curating and narrating. It included the aria from *Fidelio* where Florestan is in jail and sings about his love. The culmination of the concert was 'Ode to Joy' from the Ninth Symphony, with the men singing in English." A recent performance at the prison featured flute quartets by Mozart and Debussy paired with Classical and Impressionist paintings selected

Courtesy Kansas City Symphony

Left: Michael Gordon, Kansas City Symphony's principal flute, is a 2017 Ford Musician Award recipient. Gordon and his colleagues have performed for inmates at Lansing Correctional Facility in Lansing, Kansas. Above, left to right: Gordon; Christine Grossman, principal viola; art historian Stephanie Seber, who brought visual components to the program; Concertmaster Noah Geller; and Associate Principal Cello Susie Yang.

Since the Kansas City Symphony prison concert program launched in 2015, "at least 40 musicians have gotten involved, and everyone has had a positive experience," says Kansas City Symphony Principal Flute Michael Gordon.

by art historian Stephanie Seber, who is married to the orchestra's current assistant conductor, Jason Seber. "She had a slide show running as we played, and in between pieces I talked about how the music relates to the art."

Gordon says that since the prison concert program launched, "at least 40 musicians have gotten involved, and everyone has had a positive experience. I got the ball rolling on this, but it has momentum now. It's no different from the other community work we do—just with a different community. Hopefully we're helping them deal with their feelings, giving them some sort of creative inspiration or outlet. It's incredibly meaningful for them to feel remembered by the outside world, to talk to us and have a normal civilized conversation. Eventually most of these people will get out of prison, and I think we can contribute to making their post-prison life successful."

Grand Rapids: Diane McElfish Helle

Violinist Diane McElfish Helle discovered the positive effect that live music can have in a hospital environment about twelve years ago, when she played for her father in a neuro-intensive care facility in Pittsburgh. She had come to his room to play privately, but the sound of her violin reached other patients, their family members, and hospital staff. "People were asking me if I could play for their loved ones, too," she recalls. "I could see that I was bringing something valuable. The music was pushing away the patients' fear and anxiety; it gave them a touch of beauty and, I think, a sense of peace. Nurses would also hear the music and stop what they were doing to listen. Their jobs are stressful, and this was good for them as well."

Today Helle administers and participates in Music for Health—a partnership between the Grand Rapids Symphony, where she has been a member of the violin section since 1980, and Spectrum Health, which runs several hospitals in the Grand Rapids area. Helle says that her experience of bringing music to hospital patients was the catalyst for the program: "In 2012, I got the green light from the symphony to meet with a music therapist and program director at Spectrum to explore how the symphony might contribute to their work with patients who'd had traumatic brain injury. Out of this grew our first Music for Health initiative, with three pairs of musicians playing for group music therapy sessions every month." By the end of the program's second year, ten musicians were doing 50 sessions a year, and had begun working with cancer patients as well.

Terry Johnston

Terry Johnston

In addition to performing with the Grand Rapids Symphony, violinist Diane McElfish Helle brings music to patients and families at several Grand Rapids hospitals (above) and works with children (left).

"It's good to take musical duos into a hospital," she says, "because they're flexible, easy to schedule, and don't take up much space. But we wanted more repertoire, so we started commissioning pieces that could be done by any two instruments, bass and treble." A Getty Foundation grant in 2015 helped create a New Music Collection of commissioned works—original ones as well as arrangements—for use by ensembles from the orchestra in Spectrum's music therapy sessions.

One of the commissioned composers, Jeremy Crosmer—he was then the orchestra's assistant principal cellist, and is now with the Detroit Symphony Orchestra—"really understood what we were doing," says Helle. "The music therapists would often end a session with relaxation techniques; they would say, 'I want music that goes for three minutes, or five minutes, or eight minutes.' So I talked with Jeremy and said, 'Let's set up a set of improvisations and write them in an aleatoric style so we have different lines that can work together.' The musicians got used to doing this kind of improvisation in live sessions."

One of the Spectrum facilities, the Helen DeVos Children's Hospital, approached Helle with a proposal to fund a recording of music that would, as she puts it, "positively affect the child and family life for people in the hospital." The result was *Meditations*, a recording of extended duo and quartet improvisations for relaxation. It debuted last March in five Spectrum hospitals, where it can be heard 24 hours a day. "It's for staff as well as patients and families," says Helle. "A leukemia patient learned about it from a music therapist who was helping her with guided meditation. 'I've had it on all day,' she said, 'and I felt like I wasn't even in the hospital.'"

Grand Rapids Symphony violinist Diane McElfish Helle discovered the positive effect of live music in a hospital environment twelve years ago. Today, she administers and participates in Music for Health, a partnership between the orchestra and Spectrum Health, which runs several hospitals.

Knoxville: Eunsoon Lee-Corliss

At the Knoxville Symphony Orchestra, a commitment to helping hospital patients through a Music and Wellness program led to an investment in specialized training for its musicians. Principal Violist Eunsoon Lee-Corliss is one of four KSO musicians who have earned credentials as a Certified Music Practitioner after completing a rigorous course administered by Music for Healing and Transition, a nonprofit that says it uses music to "bring in-the-moment comfort to the patient's whole being—emotional, spiritual, mental, and physiological."

Above: Knoxville Symphony Principal Viola Eunsoon Lee-Corliss regularly brings music to babies in the neonatal intensive care unit of the University of Tennessee Medical Center, where she partners with Alana Dellatan Seaton, a professional music therapist. Right: As violist in one of the KSO string quartets, she performs several times a month in various hospital settings.

When she brings her viola to the neonatal intensive care unit of the University of Tennessee Medical Center, Lee-Corliss partners with Alana Dellatan Seaton, a professional music therapist. "We both check the mood of the babies and the air of the room," says Lee-Corliss. "We watch the monitors carefully, and Alana uses equipment to measure my sound; we try not to go over 55 decibels. I put myself three or four feet in front of the babies. When they're wide awake they try to locate and follow the sound. On the monitor I can see their heart rate coming down and oxygen levels going up. Some of the babies smile, some are just calm. They are all lying down, except when nurses or parents are feeding or hugging them. When mothers are sitting in a rocking chair and holding a baby, I try to synchronize my rhythm with the motion of the chair. Eventually the babies fall asleep."

Serenading infants with her viola is just one of the ways Lee-Corliss participates in the Knoxville Symphony's hospital-centered activities. The Music for Healing and Transition course, which she completed in the summer of 2015, taught her how to do patient assessments and identify five categories of illness and distress: acute, non-acute, cognitively impaired, high anxiety and pain, and actively dying. As violist in one of the KSO string quartets—two other ensembles play for young children in libraries and for students in the Knox County schools—Lee-Corliss performs several times a month in hospital settings for patients of all ages, tailoring the music to their needs.

A typical visit to UT Medical Center with the quartet, she says, involves "two services of 45 minutes each—one in the lobby, then one in the cancer ward. We decide what music is appropriate, and play from iPads that have more than 300 pieces. If we get a request for something, we can find it right away." Lee-Corliss describes the emotional effect of playing for patients in their rooms or the hospital's chemotherapy center: "Sometimes I see that they've been waiting for me to come, or have scheduled the appointment for a time when they could hear the music. We're bringing pure sound, and it provides relaxation. A tear will come to their eye, and they'll say, 'Thank you. I needed that.' It's a good feeling.

Eunsoon Lee-Corliss, principal viola in the Knoxville Symphony, describes the effect of playing for patients in their rooms or the hospital's chemotherapy center: "A tear will come to their eye, and they'll say, 'Thank you. I needed that.' "

"With music," she says, "I think I can be helpful to people in the community who are too sick to communicate, or who are waiting to open up emotions that have been closed for a while. Music is the vehicle to bring out those emotions, and I put all my passion into it."

Greensboro: Peter Zlotnick

As principal timpanist and education manager of the Greensboro Symphony Orchestra, Peter Zlotnick has an outsized impact on young people in North Carolina's Guilford County. He's a highly visible onstage presence for the more than 25,000 schoolchildren who attend concerts by

David Donnelly

David Donnelly

At the Guilford Child Development Center, Greensboro Symphony Orchestra Principal Timpani and Education Manager Peter Zlotnick (above) works with four-year-olds in a Head Start program, teaching percussion skills and leading hands-on activities.

the full orchestra each year, and they hear music that he's had a hand in selecting. Some kids see him in action with a percussion trio, one of several ensembles that the Greensboro Symphony regularly sends to the county's elementary schools, as well as retirement homes, hospitals, and a juvenile detention center. Other children may know Zlotnick from the Lillian Rauch Beginning Strings Program, a partnership between the orchestra and the University of North Carolina at Greensboro that serves more than 150 children at two elementary schools. Students in the GSO's three youth ensembles audition, rehearse, perform, and pay their tuition on a schedule that he created in his role as education manager. At the Guilford Child Development Center, he works with four-year-olds in a Head Start program, imparting percussion skills and engaging the kids with hands-on activities.

And Zlotnick plays in and produces OrKIDStra, an annual concert by the

Peter Zlotnick plays in and produces OrKIDStra, a concert performed annually by the Greensboro Symphony Percussion Ensemble that engages young children with a singalong, oversized illustrations, and a narrator.

Greensboro Symphony Percussion Ensemble that engages young children with a singalong, oversized illustrations, and a storytelling narrator. Each OrKIDStra production is based on a children's book—several years ago it was the Beatrix Potter classic *Peter Rabbit*; last year it was *Caps for Sale* by Esphyr Slobodkina—because a key goal of the program is to encourage literacy. "The kids who will be coming to the concert—five or six hundred of them—all receive the book," Zlotnick says. "We get funding to buy copies of it for them—a lot of Head Start kids don't have many books at home. Every year we use a different book; it becomes the theme of the concert, and we choose music that goes with the story. This year we're expanding the program, sending musicians to Head Start centers in January, February, and March to help prepare kids for the spring concert."

When we spoke in early November, Zlotnick was looking forward to bringing yet another dimension to the Greensboro Symphony's community service program: a composition project for third- and fourth-graders. "In the next couple of months," he says, "the kids will create short melodies, 15 to 30 seconds each, and record them with whatever instrument they're using at school—voice, violin, recorder. A composition professor at UNC Greensboro will have the melodies orchestrated, and the symphony will play a select number of them at a concert in the spring. This is something we haven't done before, and it will be exciting." S

CHESTER LANE served on the editorial staff of *Symphony* from 1979 to 2017. His article "Music Close to Home: The Vital Role of Community Orchestras in America" in the November/December 2001 issue won an ASCAP-Deems Taylor Award.

See / Hear

What happens when an orchestral musician picks up a camera? Three classically trained players—an oboist, clarinetist, and bassist—are pursuing careers that overlap both fields, each with a different perspective.

By Jennifer Melick

Schmoo Theune

Photographer Paul Marotta, a conservatory-trained clarinetist, switched to a career as a freelance photographer. He does "200 to 300 photo shoots" a year, everything from retail store openings and pop stars Britney Spears and Justin Bieber to personal projects like an in-depth photo project with the Boston Philharmonic Youth Orchestra.

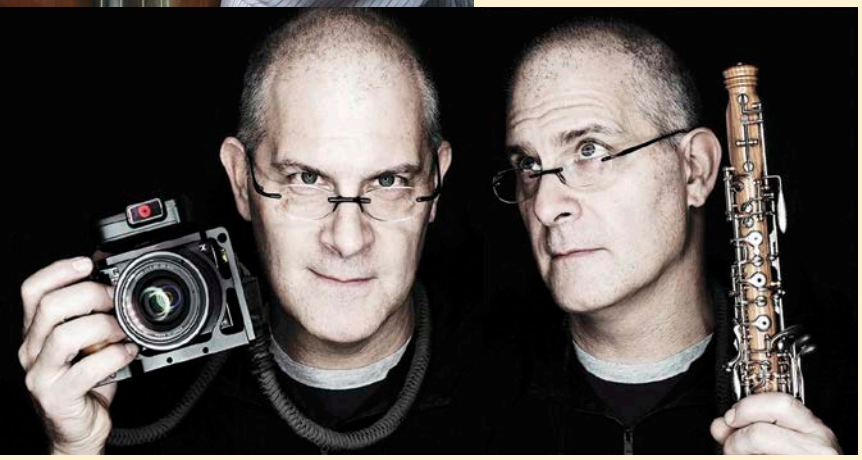
The opening sentence of Matt Dine's bio at the Orpheus Chamber Orchestra website says he started playing the oboe after seeing a picture of it in Webster's Dictionary. "That kind of says it all, doesn't it?" he jokes. For decades, Dine's career has been as a professional oboist, playing with Orpheus and American Ballet Theater, both based in New York; he also serves as personnel manager for ABT and the American Symphony Orchestra. But since 2010, thanks to a neck injury that sidelined him for a year, he's also been working as a professional photographer.

Matt Zory and Paul Marotta took different routes to photography careers. Zory, assistant principal bass of the Cincinnati Symphony Orchestra, has pursued photography as a sideline for the past seven years but recently had a couple of big photo projects revolving around the renovation of Music Hall—the orchestra's home venue—and Over-the-Rhine, the working-class neighborhood near the concert hall. A book based on Zory's photos of the Music Hall renovation came out in December. Marotta, a classically trained clarinetist, made the switch to a full-time photography career in 2011 after running a Boston arts public relations firm that provided various services to emerging artists, including photography. The photography piece of the business took off. His freelance career—he does 200 to 300 photo shoots a year—includes everything from theater companies to Britney Spears and Justin Bieber for the stock photo agency Getty Images. Recently, he spent a year photographing the Boston Philharmonic Youth Orchestra as a personal project.

For all three—Dine, Marotta, and Zory—music training and knowledge are intertwined with their photography, and keeps them in the orchestral world they already know well.

In Dine's case, the 2010 neck injury meant that for an entire year, "I couldn't play oboe, and I was told to get a hobby," he says. "I always have taken pictures, though not seriously, and I never had a decent camera. But I thought, the only thing

Matt Zory is the Cincinnati Symphony Orchestra's assistant principal bass. He has pursued photography as a sideline for several years, and recently undertook a major project about the sixteen-month renovation of Music Hall, the CSO's performance venue, which reopened in October 2017.



Matt Dine, a New York-based oboist with a long professional career, was sidelined after a neck injury in 2010. His hobby, photography, quickly became a second profession, with work for the *New York Times*, as well as lots of musician portraits—many of them people he knows from his work as a musician.

that makes sense is to try to take pictures of music, because I know what I'm looking at, I know what I'm hearing." Dine decided to make a serious try as a photographer, and one of the first things he did was call *New York Times* cultural reporter—now deputy editorial director of NYT Global—Dan Wakin, whom he knew from way back in summer camp. "He got me an interview at the *Times*, and they said, okay, bring a portfolio. I didn't have a portfolio. So I threw together some prints, and I met with them. And they basically signed me up because they liked my access: the fact that I knew where I was going, I knew everybody at the concert and theater halls, I could get to the conductors, I could get to the publicists." Photographing for the *Times*, he says, gave him "sort of instant cred," and his career blossomed.

Most of Dine's business is portraits of musicians—"sort of a built-in clientele from playing for so long," he says. He gets hired to photograph individual musicians, and he has photographed whole orchestras—Orpheus, of course, but also the Florida Orchestra, St. Paul Chamber Orchestra, and Orchestra of St. Luke's. "It's really hard to shoot an orchestra," he says. "A posed picture of an orchestra is so formal, and it's so big—you can't really see anything because there's 60, 70, maybe 80 people. Breaking it up into smaller groups is fun, looks better, and it's more personal." At this point, Dine says his career is "about 60/40 photography to music. I actually just retired from Orpheus as a player. And they hired me as a photographer. Which is great. And if I want to, I can still play oboe—they put me at the top of the sub list." After several years playing with pain, he says, "Switching over to photography is great."

Paul Marotta holds a master of music degree in clarinet performance from Boston's New England Conservatory of Music, but "within a day or two of graduating, I went to work for John Aaron at what was then Aaron and Gordon Concert Management," he says. "John also managed the Boston Early Music Festival, and the concert series with Franz Bruggen, and a lot of other great artists, and I totally fell in love with arts management at that point." In 2008, after public-relations stints at Boston University's School for the Arts, the Detroit Symphony Orchestra, and Minnesota Orchestra, he was working as executive director of public information at WHYY in Philadelphia, and lost his job in the economic downturn. He moved back to Boston and began his own public-relations business—"I had a lot of music contacts and got freelance work for places like the Luminato Festival and Royal Conservatory of Music in Toronto, Aston Magna Music Festival."

Photography ended up becoming a bigger and bigger part of Marotta's P.R. work, and one day, Marotta says, "I just picked up the phone and called Getty Images's New York office, and asked, do you need a photographer in Boston? I got a call the next day, and I was sent to Providence, Rhode Island to shoot a red-carpet event with Britney Spears for *X Factor*. That was the moment that I went from being a freelance personal-client photographer to really trial by fire—because in that world, in the press pool like at the Britney Spears shoot, it's really tough. But I liked it a lot. I discovered that it was a real rush to be able to shoot an

event, edit it, write the captions, file it, and see it in print. On the other hand, I recently shot Justin Bieber at the Boston Garden. And 16,000 screaming sixteen-year-old girls is not my idea of a good time.

"I'm a freelance photographer on all fronts," Marotta says. "I do a bunch of things for Getty. I'm assigned things that I want to cover with Getty on the news side. I'm also hired by Getty for specific events on the commercial side, for example a big shoot I did at MIT for TechCrunch, the tech-industry-news publisher. Projects range from that to things like retail store openings, or a thing I did for Nickelodeon/Getty on *SpongeBob SquarePants*." He also pursues personal photo projects, like an in-depth year spent photographing the young musicians of the Boston Philharmonic Youth Orchestra, and one coming up in April 2018 that "involves going to the Mississippi Delta and chasing some old blues musicians as part of the Juke Joint Festival in Clarksdale, Mississippi."

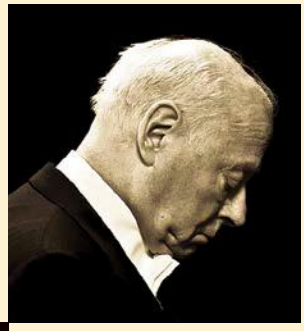
When not playing bass in the Cincinnati Symphony Orchestra and Cincinnati Pops, Matthew Zory had always had an interest in photography, though "I didn't get a camera, or even a computer, until 2010," he says. The CSO already has a photographer, Mark Lyons, who captures a lot of the orchestra's concert performances. Zory, for his part, had been pursuing a sideline as a photographer in his spare time for several years when he was given permission and construction-zone access to capture the sixteen-month remaking of Cincinnati's historic Music Hall, which reopened in October 2017. In December, *Through the Lens: The Remaking of Cincinnati's Music Hall*, based on the photos he took, was released by Cincinnati Book Publishing, with essays by Zory's wife, Cincinnati-based journalist and writer Shelly Reese. "I got the idea for Music Hall project during a rehearsal," says Zory. "I was thinking, this might be interesting once they start tearing the place apart, there might be some interesting light, work lights, torches. About a week after the demolition began, I wandered into the basement, where the real action was starting, and they had exactly what I thought: lots of torches and grinders and sparks and crazy light. That sort of sealed the deal for me. I didn't find out until later that the local TV station and I were the only camera people allowed into the hall on a regular basis." Zory says Mark Lyons and Lyons's wife, also a photographer, "coached me early on."

"I spent the year and a half in the hall during the reconstruction with the construction men and women, and they knew my name, and I knew a lot of the faces. When we as an orchestra got back into the hall, it was a collision of my two worlds," Zory laughs. "It was like, 'what are all you people doing here? This is *my* space!'" S

JENNIFER MELICK is managing editor of *Symphony*.

PHOTOS BY MATT DINE:

"I do a lot of musician portraits. It's sort of a built-in clientele from playing for so long. The fact that I know 80 percent of the people who hire me from a past musical life makes it that much easier. Since I know a lot of these people, the comfort factor is great. You pretty quickly get past the discomfort people have being photographed." Below: Shelagh Abate, principal horn of the Vermont Symphony Orchestra; bassist Peter Donovan; conductors Louis Langrée, Bernard Haitink, and Zubin Mehta; violist Maxine Roach.



PHOTOS BY PAUL MAROTTA:

"Since August 2016, I've been working on my own documentary project, taking photos of the Boston Philharmonic Youth Orchestra. It ended when I went with them on their tour to Peru, Argentina, and Uruguay in June 2017. The trip was just amazing. Those kids were doing four, five, six events a day—grueling. On the other hand, to be so immersed in an art that you love is a total gift. I have 40,000 frames that I'm whittling down to 1,800 edited frames. The final images will go into a book—the tentative title is *Dream Keepers*—and gallery shows in 2018."

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1: A side-by-side rehearsal in Lima, Peru with the Boston Philharmonic Youth Orchestra and a local Peruvian youth orchestra, June 2017.
2: "Soloist In Mo Yang performed with the Boston Philharmonic Youth Orchestra on tour in June. In the photo he's playing a Paganini caprice as an encore at a morning concert for schoolkids—he also played with the orchestra at a second concert later the same day," led by Benjamin Zander, BPYO's founder and conductor. 3: "That's Derek Beckvold, the Boston Philharmonic Youth Orchestra's education director, on tour in June. This was such a beautiful moment of him at this El Sistema side-by-side in Peru, with members of the orchestra participating and teaching these kids from the poorest sections. There's an El Sistema program there that brings them in, gives them food and musical training, positive encouragement about things in life. The Boston Youth musicians connected with them in such a strong way."
4: "Part of the Boston Philharmonic Youth Orchestra book project is a whole series of portraits of the kids. This is a cellist in the orchestra, taken at ancient Peruvian ruins called Pachacamac."

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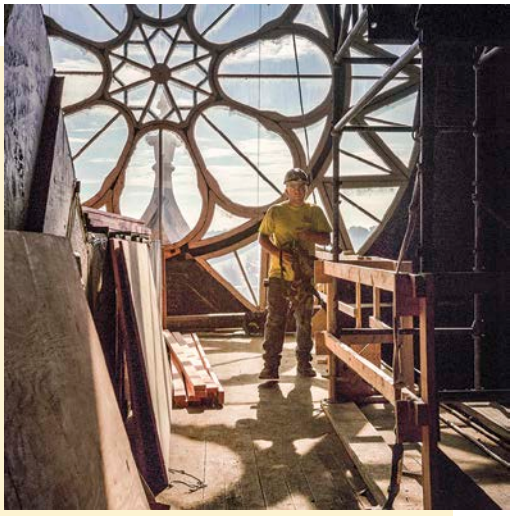
Right: **"This is the Boston Symphony Orchestra's opening weekend at Tanglewood in 2013, with Andris Nelsons.** That photo was used in the *New York Times* and the *Boston Globe* in their coverage that weekend."

PHOTOS BY MATT ZORY:

"These photos are from the Cincinnati Music Hall construction and demolition. Most of it—about 90 percent—is digital, just using a medium-level Nikon camera. The square format is from a 1957 Rolleiflex camera I also use. I probably shot a half a dozen or more rolls with that."

"The book, *Through the Lens: The Remaking of Cincinnati's Music Hall*, just ate my lunch, time-wise and focus-wise! My wife, Shelly Reese, is a writer. She wrote the essays in the book, and she was the project manager. I'm not organized, so at the beginning every week I would get a piece of paper with my week's to-do list, what I needed to get to the publisher, and work to do with marketing it. Actually I did fundraising for this project. I made phone calls to the contractors, and then friends of the contractors, and then to 'people' and 'friends of the people.' Locally, I've got appearances and book signings at libraries and the local bookstores, also at a gallery."



"Music Hall is very much an island, surrounded by a neighborhood, Over-the-Rhine (right and below), that was down at the heels for decades. For three years I explored the immediate neighborhood, contrasting it to this place where I go, dressed in tails, people pay my salary, they give millions of dollars. I called the project 'The Other Side of Music Hall.' You walk outside Music Hall, and people don't have houses, or they're on Section 8 [housing]. When they closed down the local bar, I knew the series was over—gentrification had finally come. That ended probably two years ago. The architecture was all maintained and places were made habitable, storefronts started appearing, and people are moving downtown. I've become a part of the community. I'm now welcomed with a 'Hey, Picture Man!' I've sent prints of some of my subjects to their mothers and taken their pictures with their friends and loved ones. Some of the people I've photographed have died. I'm still processing what all of this means for me."

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With the support of our valued donors, the League continues to have a positive impact on the future of orchestras in America by helping to develop the next generation of leaders, generating and disseminating critical knowledge and information, and advocating for the unique role of the orchestral experience in American life before an ever-widening group of stakeholders.

We gratefully acknowledge the generosity of the following donors who contributed gifts of $600 and above in the last year, as of November 15, 2017. For more information regarding a gift to the League, please visit us at americanorchestras.org/donate, call 212.262.5161, or write us at Annual Fund, League of American Orchestras, 33 West 60th Street, 5th Floor, New York, NY 10023.

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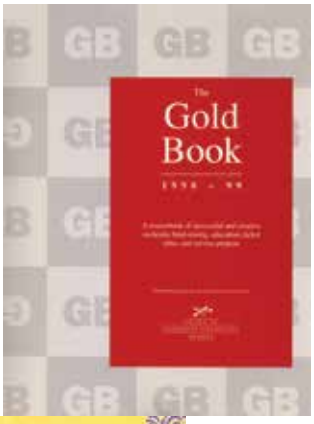
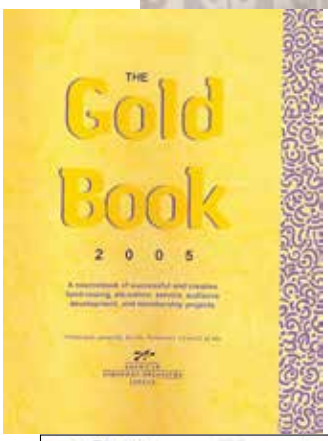
Unsung Heroes

As the League of American Orchestras marks its 75th anniversary this season, we're sharing important parts of our history. Here, we celebrate the myriad contributions of orchestra volunteers, who exercise their passion for classical music and formidable skills to provide vital support. The League formally recognized their contributions in 1962, when it awarded the Gold Baton to "the Women's Associations of Symphony Orchestras in the in the United States and Canada, for their extensive work in support of symphony orchestras." One measure of America's changing social mores: in 1980, the League's own Women's Council, which brought together volunteers from orchestras nationwide, was rebranded as the gender-neutral Volunteer Council. In 2013, the League bestowed a Gold Baton to the Volunteer Council for "50 years of strengthening orchestras by championing the invaluable work of America's orchestra volunteers."

Volunteers have long played central roles at the League's National Conference. Clockwise from above: displays at the 1970 Conference showcase outstanding volunteer projects at orchestras across the country; at the 1978 Conference in Chicago, composer Aaron Copland and Sonia Wilson, vice president of the Volunteer Council; at the 1981 Conference in Dallas, Juanita Jackson holds a certificate of excellence from the Volunteer Council recognizing the Albany Symphony Orchestra's "Signature Quilt" project.

Below: One of the Volunteer Council's best-known projects is the *Gold Book*, created in 1976 to highlight volunteer organizations' activities and provide innovative examples for other volunteer groups. After decades as a print publication, in 2005 the *Gold Book* moved online to http://www.goldbookonline.org, making this valuable resource more accessible—and free of charge.





Check out the Spring issue of *Symphony* on your laptop, your desktop, your phone—for free!

The Spring 2018 issue of *Symphony* will be online only. You'll find all the great articles, news, interviews, and photos of *Symphony* in this digital version of the complete issue on our website. Plus, all the articles will be available as individual PDF documents that you can easily download and share. As always, the Spring issue will feature our indispensable guide to music festivals around the country—and this time, the complete festivals lists will also be available as a separate PDF document for easy sharing.

Stay tuned for emails and updates about the online issue in April.

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